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THE ROYAL SWEDISH OPERA

By RUDOLPH ROBERT

I

FOR the beginnings of an operatic tradition in Sweden we have to go back to the reign of Queen Christina, who assumed the royal power at the age of eighteen in 1644. Despite her failings she proved in many ways an enlightened ruler, and expended considerable sums of money on maintaining, in addition to scientists, a number of Italian and French musicians at her court. Both opera and ballet thus found a foothold on Swedish soil.

Unfortunately, Christina, after refusing to marry and so secure the succession, abdicated in 1654, and left the country. As a result Sweden became dependent, musically, on troupes of visiting foreign artists. More than a century was to elapse before Italian and French companies were again engaged on a permanent basis. Opera then began to flourish—more especially after 1771, when culture-loving Gustaf III ascended the throne.

There was at that time no Swedish national theater, and the new monarch sponsored and threw himself wholeheartedly into a scheme for creating one. Simultaneously, he determined to bring into existence a truly national opera, combining all that was best in the Italian and French traditions. In 1773 these plans matured, and he staged *Thetis and Peleas* by F. A. Uttini, one of the leading opera composers of his day. So keen was the king's interest in this production that he himself helped to prepare the libretto. Afterwards came Handel's *Acis and Galatea*, and many of Gluck's later operas, introduced by Uttini, who since 1773 had been the director of the Royal Swedish Opera.

The specifically Swedish character of the Gustavian opera consisted primarily in that the works produced, whether of foreign or native origin,



*King Gustaf III,
the founder of the
Royal Swedish Opera.*

were sung in the Swedish language. It was the start of a tradition destined to survive through the decades—for it is still customary for the Stockholm Opera to perform all works in Swedish—a general rule which does not, however, preclude performances of Italian and German works in their original languages.

The earliest performances of Gustavian opera were given at the Ballhus Theater, on Slottsbacken, Stockholm, but in 1782 the Opera acquired a home of its own in a special building. Externally, the Opera House on Gustav Adolf's Torg resembled the building that now houses the Ministry for Foreign Affairs on the opposite side of the square. Towards the end of the nineteenth century it was pulled down to make way for a theater of more modern design. Reminiscent in many ways of the Paris Opera House, the new building was opened in 1898, and has remained in use ever since.

Founded by a king, and even now known as the Royal Theater, the affairs of the Stockholm Opera House are administered by a joint-stock corpora-

tion. This is largely financed by an annual Government grant of about \$1,200,000, derived not from taxation but from the surplus of a State lottery. The State's direct influence on the Opera's activities is, however (apart from the financial contribution), confined to the appointment of three of the five members of the board of the corporation (including its chairman and the director of the Royal Opera.) Artistically, the management is allowed a virtually free hand.

The repertoire comprises opera, ballet and, at times, operetta. So far as opera is concerned, the standard repertoire is, fundamentally, the same as that of other opera companies the world over. Usually some thirty or forty works are performed every year. Fresh productions of older works are regularly staged and, in addition, many new ones, both of Swedish and foreign origin, are tried out. Since the end of the Second World War, the following new works have, among others, been performed in Stockholm: Benjamin Britten's *Peter Grimes* (its first hearing outside England), Heinrich Sutermeister's *Raskolnikoff* and *The Red Topboot* (both world premières), Paul Hindemith's *Mathis der Maler*, Carl Orff's *Die Kluge*, Rolf Liebermann's *Penelope*, and Hilding Rosenberg's *Porträttet*—the latter based on a Gogol story. The Swedish Opera's *corps de ballet* appears in some of the operatic performances; it has made frequent foreign tours and has attracted increasing public interest in recent years.

The Stockholm Opera has its own permanent staff for the performance and staging of the various operas. In addition to singers and dancers, the Opera retains producers, rehearsers, musicians, and conductors. Altogether—when the chorus, scenic artists, workshop staff and technicians are included—it employs 450 people all the year round. These ample resources of talent make it possible for Stockholm to include performances of Wagner's *Ring* and *Parsifal* in its annual programs of productions, using solely its own personnel. Several of the singers who appear in these ambitious music dramas are given leave of absence during the season to take leading parts abroad.

The orchestra, which can trace its origins back to the sixteenth-century Royal Swedish Pipers, is over seventy strong and is still being enlarged.

II

As we have seen, Swedish opera owes much to music-minded Gustaf III, who inaugurated a new era of quite dazzling brilliance. No other European monarch has ever been, artistically, better endowed—for he combined in one person the accomplishments of producer, librettist, playwright, and actor. In 1771, shortly after his accession, he founded the Royal Academy of Music, and then, two years later, established the Opera on firm foundations. His aim was clear—to create operas which would fuse all that was

most vital in the Italian and French traditions while at the same time encouraging a specifically Swedish style. Actually, many of the works which the king sponsored dealt with conventional, classical themes, but others—such as Naumann's *Gustaf Wasa*—were based on national epics, or folk tales, and broke new ground.

All these activities came to an abrupt and dramatic end when, in 1792, Gustaf was killed by an assassin's bullet. The shot was fired during an Opera Masquerade in the theater which the king himself had built. Verdi's opera *Un Ballo in Maschera* ("A Masked Ball") is constructed round this event, and has a curious history all its own—not without interest for American readers.

The political censorship in Verdi's Italy prohibited any representation on the stage of the assassination of a royal person, and so both plot and scene had to be changed. The action was transferred from Sweden to America, and a "Governor of Boston" took the place of the king. Only when the work came to be performed at the Metropolitan Opera House, in New York, was authenticity—both in regard to characters and setting—restored. These alternative versions of *Un Ballo in Maschera* have survived, and it was not so long ago that the Swedish tenor Jussi Björling sang the part in Stockholm as "Governor of Boston", and then, some days later in New York as Gustaf III of Sweden! Such are the ways of censorship, from which not even the make-believe world of grand opera is free.

The murdered monarch's successor, Gustaf IV Adolf had little interest in the dramatic arts—indeed, he closed the Opera House in 1806, and by doing so plunged the Swedish capital into the depths of a cultural dark age. Fortunately, it was of short duration, and within a few years a revival took place. Many new works, including those of Mozart, Cherubini, and the all-conquering Rossini, were performed and added to the repertory. Edouard du Puy, a Swiss violinist, composer, and singer, was one of the outstanding figures of the period. He came to Stockholm in 1793, and was elected a member of the Swedish Academy of Music two years later. Obligated to leave Stockholm in 1799, for political reasons, he eventually returned, and was appointed court conductor. Two of his operas were produced in the capital, and one of them, *Youth and Folly*, achieved great popularity. Between 1813 and 1818, the Opera came under the management of Count Löwenhielm, an enlightened man who, among other things, founded an opera school for Swedish artists.

Jenny Lind, the "Swedish Nightingale", belongs to the following decades. Born in Stockholm in 1820, she appeared in various children's parts, and made her debut at the Opera—as Agathe in Weber's *Der Freischütz*—at the age of seventeen. Soon afterwards she was made a member of the Royal Swedish Academy of Music and appointed court singer. Jenny Lind in-



*The Grand Foyer in
the Royal Swedish
Opera House.*

fluenced the repertoire, more especially by ending the prejudice in favor of French opera. She had an extraordinarily beautiful soprano voice, and the international renown she eventually won was well deserved. "What a splendid singer she is," wrote Ignaz Moscheles, who heard her in 1845, "and how unpretentious. Her song with two concertante flutes is, perhaps, the most incredible feat in the way of bravura singing ever heard." She was, in fact, unique.

Jenny Lind, it is interesting to recall, began a tour of the United States in 1850, and, encouraged by her tumultuous reception, remained for two years.

During the second half of the century, the director Baron Knut Filip Bonde infused fresh life and vigor into the Stockholm opera productions. After recruiting new talent, and strengthening the orchestra, he staged a series of operas—including Meyerbeer's *Le Prophète*—on a truly impressive scale. Bonde's astonishing success as an impresario, added to a flair for publicity, gave the Opera's fortunes a most favorable twist, for it was shortly after his term as director, in 1858, that the Riksdag was persuaded to make the first of the annual grants. Baron von Stedingk and Erik af Edholm were other directors who both enhanced the reputation of the Opera, and widened its scope in this period. Works by Wagner, Verdi,

Bizet, and Puccini, were incorporated in the repertoire, and a number of new Swedish operas were given hearings. The name of August Söderman (1832-76), eminent Swedish composer, deserves at least a passing mention. A prolific composer of theater music, he was chorus master and deputy conductor at the Opera House from 1861 until just before his death.

III

The twentieth century has proved to be a period not only of consolidation but of successful experimentation and of advance along a broad front. Whole galaxies of new names are scattered about the record. Among the Swedish composers to emerge was Wilhelm Stenhammar, who wrote his first opera *Tirfing* in 1898 for the inauguration of the Stockholm Opera House. A second, *Gildet på Solhaug*, based on a German version of Ibsen's play, became established in the Stockholm repertoire in 1902. Stenhammar achieved further prominence as conductor of the Royal Orchestra.

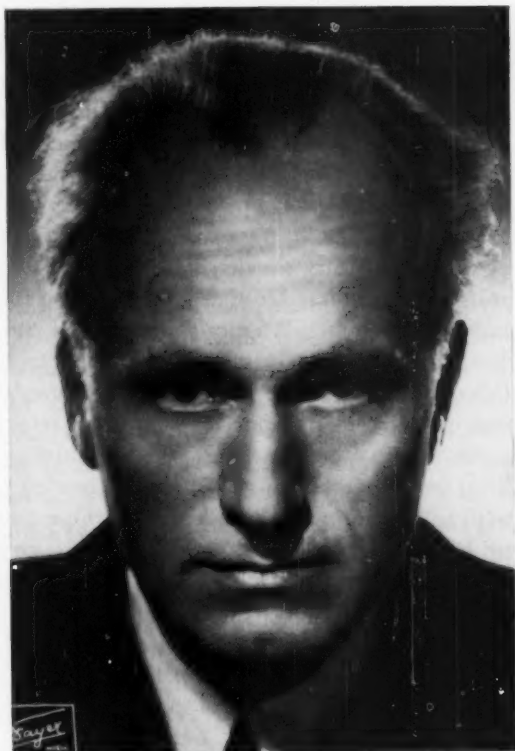
Wilhelm Peterson-Berger, composer, music critic, and stage director of the Royal Opera 1908-10, wrote four operas, all of which were produced in the Stockholm theater. Peterson-Berger, who died in 1942, was one of the composers who endeavored to create music specifically Swedish in inspiration and character. Kurt Atterberg (1887-) was a composer of colorful, romantic music inspired by native folk tunes. His opera *Härvard Harpolekare* was produced in Stockholm in 1919. Six years later *Bäckahästen* was performed, to be followed by *Fanal* in 1934, and *Aladdin* in 1941. *Stormen*, based on Shakespeare's *Tempest* and first produced on September 19, 1948, was awarded the prize offered by the Swedish Royal Opera to celebrate the completion of fifty years of music-making in its present building.

Finally, so far as the modern composers are concerned, we have to mention Ture Rangström (1884-1947), who was also a fine conductor and music critic. He wrote two operas—*Kronbruden* ("The Crown Bride"), based on a work by Strindberg, and *Medeltida* ("Middle Ages"), both produced at Stockholm, in 1922 and 1925 respectively. Rangström started a third opera in 1943, but died leaving it unfinished.

While giving every encouragement to the Swedish composers, the modern Royal Opera has also made a point of inviting celebrated singers from abroad to take leading roles. Guest artists of the first rank, such as Chaliapin, Tauber, Flagstad, and Gigli, have appeared before Stockholm audiences. The twentieth-century annals are, indeed, more richly ornamented with the names of internationally renowned singers than those of any previous period.

IV

Something remains to be said about the contemporary scene, and the people now striving to maintain Sweden's two-hundred-year old operatic



*Set Svanholm,
a leading Swedish tenor
and Director of the
Royal Swedish Opera.*

tradition. Set Svanholm, who became artistic director of the Opera in 1956, is a native of Västerås. He studied at the Royal College of Music, and began his career as a light baritone singer. Twenty-five years ago (he is now fifty-seven) Svanholm changed to tenor, and as such sang at La Scala, Milan, Covent Garden, London, and other opera houses. For the ten years 1946-1956 Svanholm was at the Metropolitan Opera, New York, as leading tenor, filling the roles of Tristan, Sigmund, Siegfried, and Parsifal with great success. He has given good account of himself as Radames in Verdi's *Aida*, as Peter Grimes in Benjamin Britten's work of that name when it was first produced in Stockholm; he is also at home in French opera. During his five years as director of the Stockholm Opera, Set Svanholm has distinguished himself by a policy of adventure and innovation. He gave Alban Berg's *Wozzeck* its first performance in Sweden, and also produced *The Trojans*, the Berlioz masterpiece—neglected and seldom heard because of the large instrumental and vocal forces required to do it justice. Under Svanholm two new Swedish operas—one of them Blomdahl's epoch-

making *Aniara*—were added to the repertoire, and the Blanche Theater came into use as an "annex" for performances of chamber opera.

Bengt Peterson, producer at the Royal Opera since 1951, made his debut with the production of Carl Orff's *Die Kluge*, which was followed by *The Red Topboot* (work of the Swiss composer H. Sutermeister), Rolf Lieberman's *Penelope* and *School for Wives*, and *Härvars hemkomst* by Kurt Atterberg. Peterson staged Benjamin Britten's *The Rape of Lucretia* at Drottningholm Palace, in the exquisite Royal Court Theater, where the original eighteenth-century wooden stage-machinery, costumes, curtains, scenery, and seats are still in regular use. Bengt Peterson took over from Harald André the task of producing Wagnerian operas in Stockholm, including the entire *Ring* cycle. He has also been responsible for productions of Mascagni's *Cavalleria Rusticana*, Beethoven's *Fidelio*, Mussorgsky's *Boris Godonov*, and operatic adaptations for radio and television.

In Sixten Ehrling, the Opera found a brilliant young conductor. Born in Malmö in 1918, Ehrling attended the Royal Conservatory from 1936 to 1940, and was engaged by the Opera as rehearsal conductor. In 1944 he became regular conductor, and in 1953 first conductor of the Opera orchestra. Ehrling is a distinguished interpreter of Wagner's works, and since 1955 the annual performances of *The Ring of the Nibelungs* have been under his direction. He has conducted eight major works by Karl-Birger Blomdahl, including *Aniara*, the "atomic age" opera, which takes us, in the first act, on board a space ship bound for the stars, after devastation of the earth in a nuclear holocaust. *Aniara* was Blomberg's first opera—based on an epic poem by Harry Martinson—and is now firmly established in the repertoire. In 1960 Ehrling left the Royal Opera and was succeeded by Michael Gielen, who came from the Vienna State Opera.

Jussi and Sigurd Björling, Joel Berglund, Sven Nilsson, Birgit Nilsson, Elisabeth Söderström, Nicolai Gedda, Kerstin Meyer, and Leon Björcker are only a few of the names drawn from a long list of talented Swedish singers.

Opera in Sweden, though subsidized by the State, enjoys the support of a wide section of the music-loving public. About three-quarters of the Opera House audiences are inhabitants of Stockholm—one of the most sophisticated capitals in Europe—and about one-quarter live in the provincial towns and villages. These facts were discovered in a recent Swedish Gallup Poll, which furthermore established that the Opera had a particularly strong and enthusiastic following among young people. This rather surprising fact certainly augurs well for the future.

An English author and journalist, Rudolph Robert has written a number of articles on Scandinavian topics.

WHO ARE THE FINNS?

By PAAVO RAVILA

TOURISTS in Scandinavia easily observe that the high Nordic peoples form a unit of sorts and that they are quite similar in regard to general appearance, culture, and their entire way of life. Especially close in this respect are Sweden and Finland; this is, of course, very understandable, for their two countries have for centuries been parts of the same state and, more particularly, at the very time when the foundation of western society and culture was laid.

In one respect, however, the difference between Sweden and Finland is considerably greater than that between Sweden and the other Scandinavian countries. The majority of the Finnish people, more than 90 per cent, speak the Finnish language as their mother tongue, and this, to Americans, very strange language is not related to the Scandinavian languages. Danish, Swedish and Norwegian when spoken sometimes present difficulties of mutual understanding, but are nevertheless so close to one another that it is evident to anyone that they are all in some manner related. But the Finnish language is something quite different. Linguists have been able to prove that there is a certain, although distant, relationship between the Slavic and Germanic languages, but the Finnish language is as far distant from the Russian language as it is from the Swedish. It is no wonder that people with even the slightest interest in Finland and its people are inclined to ask: Who, then, are the Finns?

In trying to find an answer to this question, we ought first of all to point out one deep-rooted prejudice. We are apt to think, and it was also generally the belief of scholars of bygone times, that language and race are inseparably connected with one another. Any one who takes the trouble to think of the matter more precisely and to consider the evidence gained from his own experience, will realize that race signifies inheritance and blood relationships, but that language is an influence of the environment, of society. There are to be found some linguistically highly unified peoples, but very seldom, if ever, any peoples of pure race. The Finnish people are no exception to the rule, and it is easy for a traveler to notice that all the racial types of Northern Europe are represented among them. Incidentally, the claim that the Finns are of Asiatic or Mongolian origin is completely unfounded. In the heart of Finland, for instance, live some of the fairest and most blonde racial types in the entire world.

There is no reason, however, to go to the other extreme and to contend that language and race are wholly independent of one another. It is evident

from the sharp deviation of the Finnish language from the Scandinavian languages that the ancient core of the Finnish people originated elsewhere than did its Nordic neighbors.

The only science which is able to tell us something definite about the origin of the Finns is linguistics, but it gives concrete information about the phenomena of the language only. The Finnish language is not as isolated as, for example, the Basque language, which is quite alone and without any relatives. The Estonians, living south of the Gulf of Finland, speak a highly developed language which is approximately as close to Finnish as the Scandinavian languages are to one another. The Estonians, the Letts, and the Lithuanians make up a group called the Baltic peoples, but only the Letts and the Lithuanians are related; they speak a language which is distantly related to the Slavic languages. The origin of the Estonians lies somewhere else; they come from where the Finns come.

Surprising and extremely interesting light is shed on the prehistory of the Finns by the indisputable conclusion at which linguists arrived more than a century and a half ago, that the famed and valiant people of the *puszt*, the Hungarians, speak a language which is related to Finnish. It is, however, such a distant kinship that it can be proved only by scientific inference. However, it is perhaps to the point to remark that not a single linguist, no matter how critical, doubts this kinship.

In the vast areas of the Soviet Union there live a considerable number of small fragments of peoples whose languages belong to the same group as Finnish and Hungarian. The Mordvinians, a farming people of some 1,400,000 members, live in the Middle Volga regions. To the northeast of them live the Cheremiss (about 480,000), the Votyaks (some 600,000) and the Syryenians (about 400,000). Two small nomad groups live in Siberia: the Ostyaks (about 23,000) and the Voguls (about 6,000). These latter groups are, strangely enough, the closest relatives of the Hungarians, as far as their language is concerned.

Since the nineteenth century it has been customary in scientific literature to call all these peoples and languages, including the Finns and the Hungarians, Finno-Ugric. The name results from the fact that *ugry*, the word for Hungarians, appeared in the Russian language in ancient chronicles, and this name was erroneously conceived to be the same as the word *jugra*, which the Russian documents of old used to denote the Ostyaks and the Voguls.

The Finno-Ugric language family, furthermore, includes the Lapps, the aborigines of the northern parts of Scandinavia and Finland. Their language is as close to the Finnish language as, say, English is to the Scandinavian languages. The Lapps, however, show racial features unknown among Finns, many of them being dark and of very small build. On the other hand, it

has to be borne in mind that the Ostyaks and the Voguls also differ considerably from the other Finno-Ugric groups. One cannot speak of any specific Finno-Ugric race.

The existence of a large number of languages which are more or less close to one another, cannot be explained except by presupposing that these different languages have in the course of time developed from one and the same language, one which no longer exists. Such a language is called a parent language. There are naturally no direct evidences of its earlier existence, but it is necessary to make such a hypothesis. From the great differentiations which exist between the various Finno-Ugric languages we cannot but conclude that such a parent language has been spoken in very ancient times, perhaps 5-6 thousand years, or more, ago. Otherwise the differentiations cannot be explained. But where, then, was such a language spoken, where did the progenitors speaking this language live? It must be frankly admitted that a question to which the linguist tries to find an answer mainly by means of linguistic data, is an extremely difficult one. When we see how even today many small primitive groups have spread over vast areas, it is evident that we cannot expect to find anything that would point to some region with clearly definable borders. On the other hand, it must be borne in mind that a language lacking a written literature may be preserved in its original form only as long as the members of the tribe speaking it have close relations with one another. Otherwise, the dialectal differences become so pronounced that mutual understanding is difficult or impossible, and we can no longer speak of one language and one people.

Numerous independent factors seem to point to Russia as the original abode of the Finns. From historical sources alone we know that the Hungarians in the distant past lived much closer to their present kinsmen. They arrived from the steppes of southern Russia in their present homeland more than a thousand years ago. The Ostyaks and the Voguls, inhabitants of Siberia, again, are known to have earlier lived west of the Ural Mountains. This is clearly evidenced by many place-names. The Finns moved to Finland, mostly from Estonia, in the first few centuries of the Christian era.

Although there is reason to presume that the Middle Volga regions constitute the original home of the so-called Finno-Ugric peoples, it is impossible to say how large areas the population covered. It is evident that these peoples have spread slowly and evenly, without rapid or violent shifts, in different directions from the common center. In the Volga regions, the numerous rivers seem to have offered natural passageways both to the northwest and northeast.

All Finno-Ugric languages contain ancient Aryan loan-words; the most familiar of them perhaps is the numeral *sata* (one hundred). Contacts with

the Aryans may well have occurred somewhere in the Volga regions on the border between the steppe and the forest. To these regions point also words such as *mesi* (honey) and *mehiläinen* (bee). The afore-mentioned regions are known to be old bee-keeping areas. In Siberia, the bee is a late-comer. The location of the original home of the Finno-Ugric peoples cannot be pinpointed in detail, but according to the findings of linguistics it must have been situated in the forest regions of Central and Eastern Russia relatively close to the world of the steppe.

The question as to what original home these Finno-Ugric peoples left to come to these regions is naturally shrouded in complete obscurity. We cannot give a clear answer to it with the means science provides us with today. Nor can we give a final answer to the question of the relationship of the Finno-Ugric languages to the other languages that were spoken by the peoples surrounding them. Some scholars contend that there is a very distant kinship, on one hand between the Finno-Ugric and the Turkish-Tartar languages, and on the other hand between the Finno-Ugric and the Indo-European languages. There are some similarities, but nothing certain can be said as yet on the basis of these similarities.

Dr. Paavo Ravila, a linguist of great renown in the field of Finno-Ugric languages, is a past Rector of the University of Helsinki. In 1956 he was made a member of the Finnish Academy and is at present President of the Finnish-American Society.



TIVOLI'S PLAYGROUND FOR CHILDREN

By WALTER R. VECCHIO

MANY CITIES throughout the world are renowned for their public amusement parks, and among these Coney Island and the Tiergarten are two that come immediately to mind. But by far the most famous is the beautiful Tivoli in Copenhagen, known to everyone for its gaiety and old-world charm. One of the most popular attractions in this quaint playground for both children and adults is an unusual and modernistic playground for the very smallest visitors.

Although Tivoli was created in 1844, it was not until 1957 that a number of well-known Danish sculptors were commissioned to design this playground within a playground so that the children's parents could have a more relaxed time in the Tivoli Gardens.

While the older people enjoy themselves among the adult amusements, the good restaurants and the band concerts, etc., the children in turn may enjoy frolicking in a playground, the type of which they probably have never seen before. In place of the usual swings, see-saws and climbing bars, there are here long ropes swinging over sandpits, circular slides that swish through a maze of ultra-modern wooden structures, large fishes and animals that swing in any direction when one climbs up on them, and a structure for high climbing built according to a design that makes Frank Lloyd Wright's buildings seem conservative by comparison—all these and many more beautiful, clever and curiously designed playthings make this part of Tivoli a favorite place of the children of Copenhagen.



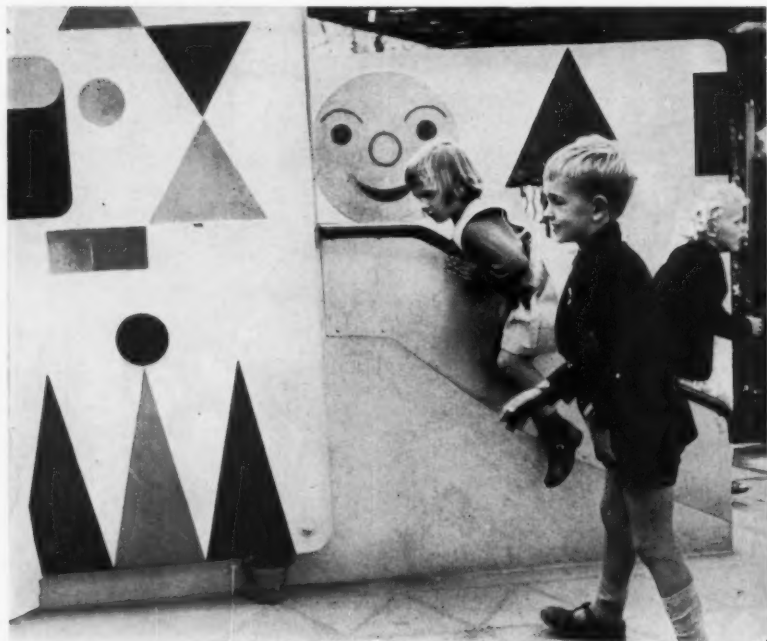
Left:

This peculiar, modernistic structure is made for climbing and for jumping off into a bed of sand.

Below:

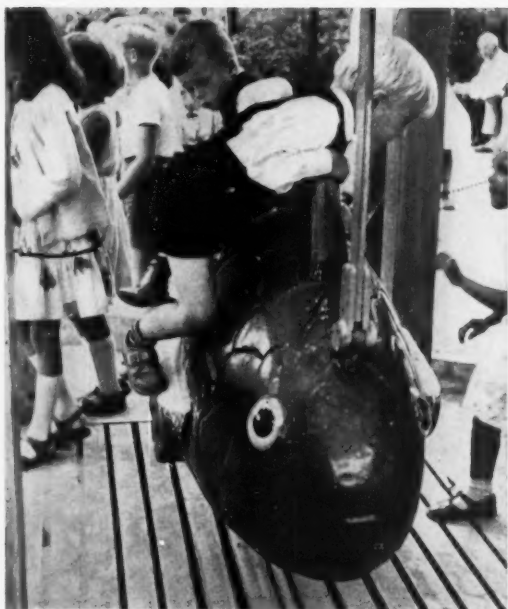
There is always a long waiting-line for one of the most popular and yet the most simple of playthings—a swinging rope.





Above:

A staircase to nowhere attracts little visitors mainly perhaps because of the strange and intricate designs along its sides.



Right:

A large fish to climb on and to swing in any direction has a fascination hard to resist.



Above:

And here we see the exit from the staircase to nowhere.

Left:

A determined young man trying to move one of the unusual play items found in the playground.

Right:

A series of differently shaped bells never fails to attract the youngsters.



Below:

Pull the chain and the horse will rear! A plaything always enjoyed by the very small ones.





*Left:
Climbing the circular
staircase to the slide of
ultra modern design
and with wooden bars
that effect a curious
sensation in any one
using it.*



*Right:
And down we go!*

YEARS OF GROWTH: THE ICELANDIC THEATER 1956-60

By HALLBERG HALLMUNDSSON

WHEN the National Theater in Reykjavík was opened in 1950, people began to wonder what would become of the old Dramatic Society (Leikfélag Reykjavíkur). For more than half a century this company had maintained the only theater in Reykjavík, and its prestige had been unchallenged. The future, however, looked far from bright. Most of its best actors and actresses had already left for the new National Theater, and the company itself was still located in the same old building where it had been for the last fifty years; competition with a newly erected house, fitted out with all kinds of modern equipment, did not appear to be favorable. There was talk of dispersing, and at the general meeting that year some of the old members, who had been engaged by the National Theater, formally suggested that the Society be disbanded. Fortunately, the proposal was declined in favor of the decision to compete with the National Theater by continuing to stage plays in its own theater building.

Looking back, ten years later, everybody must admit that the resolution was a wise one. In reality, it marked a turning point in the history of Icelandic theater, for it meant that if the Dramatic Society was to survive, it would have to present better plays or, at least, give productions as good as those of its competitor. In other words, the Dramatic Society would have to

transform itself into a professional company in lieu of what it had been: a group of amateur actors.

There were many who shook their heads over this "folly". Reykjavík, they said, had no room for two theaters. Nevertheless, by the following season these voices were silenced. The Dramatic Society began with a production of Guðmundur Kamban's *Marble*, which had been written in 1918 but never performed. Directed by Kamban's old friend, the Danish-born Gunnar R. Hansen, it was considered the highlight of the season. At the same time, one of the critics wrote: "Most people would say that the new National Theater was unnaturally dull and drowsy on its first Christmas". The Dramatic Society had won the first round.

In the years 1956-1960, the period with which this article is concerned, the benefits derived from the competition between the two theaters have become more and more obvious. Spurred on by each other's achievements, they have given better productions than ever before. Together they have established the fact that Reykjavík not only has room for two theaters, but needs them. The National Theater opened the season of 1956-57 with a new Icelandic play *The Prophecy* by Tryggvi Sveinbjörnsson. Built up as a dream, the play deals with the history of man and the end of the world, a theme similar to the prophecy found



Herdis Þorvaldsdóttir and Baldvin Halldórsson in "The Judge" by Vilhelm Moberg.

in the old Icelandic poem *Völuspá*: "Brothers shall fight and fell each other". The author, however, was unable to cope with the theme, interesting as it was, and the result was disappointing. Another Icelandic play, *In Awe of the King* by the Reverend Sigurður Einarsson, also proved inadequate in spite of the manifest efforts of the director, Haraldur Björnsson. A historical play, it dealt with the sad events in Kópavogur in 1660, when the Icelanders were forced to swear fealty to the Danish monarch. But the work was weak in form and structure and given even the best of productions would still never have made a good play.

The translations of that season included a revival of Leon Gordon's

White Cargo, produced in honor of Jón Aðils who at the time was celebrating his twenty-fifth anniversary as an actor. The play is a mediocre work promulgating the tenets of imperialism and white supremacy. Jón Aðils gave a fine performance in his old role, and so did Valur Gíslason, but their efforts were futile. The play was insignificant and its revival unwarranted. *The Tea-house of the August Moon* by John Patrick had more luck. Although its literary qualities are rather meager, the play is a healthy combination of light humor and common sense. This, too, proved to be one of the theater's best enterprises. *Don Camillo and Peppone*, directed by its Austrian author, Walter Firner, was also well received. The production was one of unquestionable quality, but the play, based on the stories by Guareschi, still remained merely a series of short stories. *The Gioconda Smile* by Aldous Huxley, well directed by Ævar Kvaran, was a good pastime, but added nothing to the theater's reputation. Finally, there was Indriði Waage's production of *Doctor Knock* by Jules Romains, an amusing satire, if rather old and outdated.

More exciting were the offerings of the Dramatic Society, whose first play of the season was G. B. Shaw's *You Never Can Tell*, produced on the occasion of the playwright's centennial. The play, by no means one of his greatest, still contains many of his best characteristics, and its reception was a favorable one. This was followed by a production worth remembering: Chekhov's *Three Sisters*. Never before had the great Russian playwright been presented on an Icelandic stage, and it was all the more remarkable how well the director, Gunnar R. Hansen, managed



A scene from "The Threepenny Opera".

to capture the author's characteristic but evasive atmosphere. Enhanced by the set and costumes of the young designer, Magnús Pálsson, this flawless production was one of the Society's most memorable offerings since that of *Marble* six years before. It was indeed an artistic victory for the Dramatic Society on its sixtieth anniversary.

After this achievement, the next play represented a brief rest away from the more serious subjects, while at the same time it sought to aid the finances of the theater. *Sailor Beware* had been quite a hit abroad, and with the fine performance of Emília Jónasdóttir its vitality did not escape the Icelandic audiences. But the pause was not a

long one, and the comedy was immediately followed by a double bill made up of Saroyan's *Hello Out There* and the more substantial *The Browning Version* by Terence Rattigan. The former production was quite good, the latter almost perfect. In the hands of the young director Gísli Halldórsson, the interpretation was executed with sensitivity and a delicate insight into human feelings and responses. However, it was the superb performance of Þorsteinn Ö. Stephensen in the role of Crocker-Harris which made this production a memorable one. For this performance Stephensen was unanimously awarded the critics' Silver Lamp as the best actor of the year.

The next season (1957-58) was for the National Theater one of its best, and there is no doubt that this was due to a deliberate attempt to surpass the great success of the Dramatic Society the year before. The mere fact that the second choice of the National Theater was now a Chekhov play is not only further evidence for such reasoning, but also a clear sign of the stimulating effect of the competitive situation. The first offering, *A View From the Bridge*, is a play worthy of any stage, and it was given a really good production directed by Lárus Pálsson. Adding to its merits was the brilliant performance of Róbert Arnfinnsson in the role of Eddie. The play was, quite deservedly, a success in Reykjavik and again when the company later toured the country with it. *The Cherry Orchard* came next, directed by the Englishman Walter Hudd. The production was curious when compared with that of *Three Sisters*. Performed on a much larger stage, it had the advantage of a more spacious setting, but on the other hand it lost some of that intimacy which is necessary with a work of Chekhov. The reading also suffered from slight miscasting, although on the whole the acting was far above the average. It was an evening in the theater that one would not like to have missed. Walter Hudd also directed the next choice *Romanoff and Juliet* by Peter Ustinov, an average production of an average play. *Ulla Winblad* by the German Carl Zuckmayer dealt with the life and love of Bellman, but it was inadequately staged, and the result was nothing short of failure. Quite the reverse was the fate of *The Diary of Anne Frank*. Brilliantly directed by Baldvin Halldórsson, it was received

with enthusiasm by the public and critics alike. On the other hand, its successor *The Little Hut* failed to fascinate the Reykjavik audiences.

Although two new Icelandic plays had been financial and artistic disappointments the year before, the National Theater again ventured a production of a new play, *The Cuckoo Clock* by Agnar Þórðarson, the only living Icelandic who has devoted his skills almost entirely to playwriting. The piece is set in modern Reykjavik and is concerned with the loss of ideals and honesty in the evermore rapid dance around the golden calf. It was adroitly directed by Lárus Pálsson, and though lacking in the delineation of characters, was the only Icelandic play of this period not to prove a failure. The season closed this time with a production of Strindberg's *The Father*. This was definitely the theater's best, owing to the excellent direction of Lárus Pálsson and the brilliant acting of Valur Gíslason who, for the portrayal of the cavalry lieutenant, received the Critics' Award for the second time.

The "little" theater began the season with an amusing comedy by Vernon Sylvaine, followed shortly afterwards by a truly magnificent production of Tennessee Williams' *The Glass Menagerie*. Directed by Gunnar R. Hansen and acted equally well by an extremely well-knit cast, it was to be one of the highlights of a good theatrical season. The third and last play that winter was *Night over Naples* (Napoli Millionaria) by Eduardo de Filippo, a fairly good work which was given an excellent reading under the direction of Jón Sigurbjörnsson.

During the following season the National Theater added to its repertory



A scene from "*The Matchmaker*" by Thornton Wilder.

the works of many good authors. It opened with a new Icelandic play *Journey into Winter* by Kristján Albertsson; its lack of success was mollified by an admirable production of John Osborne's *Look Back in Anger*, directed by Baldvin Halldórsson. *The Solid Gold Cadillac*, though an uninteresting collection of American jokes, received able attention unlike Vilhelm Moberg's *The Judge*, an impressive work which did not have the good direction it deserved. Thornton Wilder was represented by *The Skin of Our Teeth*, which many felt to be excellent theater, because of Herdis Þorvaldsdóttir's outstanding portrayal of Sabina. A double bill, consisting of Gogol's *The Gamblers* and *The Cardinal's Dinner* by Julio Dantas, was a minor undertaking with minor results, but the performance of O'Neill's *Long Day's Journey into Night* will not be easily

forgotten in spite of the fact that poor casting prevented its being done full justice. The hilarious acting of William Douglas Home's *The Reluctant Debutante* wound up the season with a hit.

Nevertheless, the contributions of the Dramatic Society were more successful. The first play in the repertory was *All My Sons* by Arthur Miller in which the principal actor, Brynjólfur Jóhannesson, was awarded the Silver Lamp for his interpretation of Joe Keller. Directed by Gísli Halldórsson, it was a production of rare quality. *When Night Falls*, a psychological thriller by Emlyn Williams, was an unhealthy enterprise, whereas *Delerium Bubonis*, a new musical comedy by the brothers Jón Múli and Jónas Árnason scored a triumph quite unusual in the theater. Concerned with the political and financial intrigues among the nouveau riche in Reykjavík, its good-natured ridicule



A scene from "I Skálholti" by Guðmundur Kamban.

created a delightful fanfare which, in addition to charming the capital's audience, was enthusiastically received when the Dramatic Society toured the country with it. After the propitiousness of *Delerium Bubonis* the Society ventured a production of Kurt Weill's and Bertolt Brecht's *Threepenny Opera*. While its interpretation was satisfactory, the translation was not, and unhappily for all, Brecht's stimulating thesis remained inadequately heard.

The following year, 1959-60, in which the National Theater celebrated its tenth anniversary, began with an unsatisfactory production of *Blood Wedding*, the beautiful and poetic play by Garcia Lorca. It was followed by *Edward My Son*, a second-rate drama that, nevertheless, was acclaimed, whereas director Lárus Pálsson's serious attempt at

Julius Caesar suffered severe criticism and closed after a few performances. Concerning *The Matchmaker* by Thornton Wilder, the general feeling was one of indifference.

Then, in honor of its birthday, the National Theater produced the historical play *I Skálholti* by Guðmundur Kamban. The production was ably directed by Baldvin Halldórsson with a fine set and tasteful costumes by Magnús Pálsson. In addition to this, the celebration included a guest performance by the Prague Opera Company of Smetana's *The Bartered Bride* and the première in Iceland of Birgit Cullberg's ballet *Miss Julia* directed by the choreographer herself. Verdi's opera *Rigoletto* was given by the National Theater's own artists, but starred Nicolai Gedda in the role of the Count.

As for the Dramatic Society, it began the season with Pirandello's *Six Characters in Search of an Author*, a production which, in spite of some defects, was quite remarkable. Less important, but reasonably well-rendered, was Kaufman and Hart's *The Man Who Came to Dinner*. The most important undertaking of the season, however, was Samuel Beckett's *Waiting for Godot*, to which the Dramatic Society gave a good but rather gloomy reading.

Undoubtedly, an enumeration of the plays given during four theatrical seasons has a tendency to become rather dry and excessively repetitious. Yet, it is necessary in order to justify the assertion with which this article began. That is, that the resolution taken by the Dramatic Society to compete with the National Theater was a wise one. On this count, the reader need only look at the list of productions. The result of this decision is what gave theater audiences in Reykjavík the chance to enjoy plays such as *All My Sons*, *The Glass Menagerie*, *The Browning Version*, *The Threepenny Opera*, *Waiting for Godot*, and *Three Sisters*.

But one cannot measure the beneficial effects which this resolution inaugurated, for that would demand an evaluation of the whole development of the Icelandic theater. Rather, it is sufficient if we recognize the one important factor which contributed to its startling growth: the discovery of new talent. The needs which confronted the theater after 1950 and the opportunities it offered, created an entirely new generation of actors and actresses. In the last four or five years the work of these young people has become in-

creasingly prominent; it is notable that most of the best productions mentioned above were, in both theaters, staged by the younger directors. The story of two of them may very well serve as an example. Gísli Halldórsson, director of *The Browning Version* and *All My Sons*, has worked mostly in the small theater. He made his debut as an actor with the Dramatic Society in the fall of 1950, shortly after the opening of the National Theater. In the following years he played in many of the company's productions, and eventually he became one of its directors. Unwilling to compromise and forcefully dynamic, he continues to grow as an artist, although already one of the best directors in the Icelandic theater. Baldvin Halldórsson, director of *Look Back in Anger* and *The Diary of Anne Frank*, grew up in the National Theater. Returning from his studies in England in 1949, he was hired by the National Theater and soon received laudatory notices for his acting ability. He directed his first play for the National Theater in 1955 and has since become one of its most skilful directors.

There are many others—actors and actresses, directors and designers—whose careers resemble those already mentioned; their story and similar ones will unfold in the years to come. What was sown a decade ago continues to grow, nourishing the young and energetic people who have been, gradually, taking over the Icelandic stage. This movement is not only natural, but desirable, for the ability to interpret the times in which we live, is to be found among those who best represent it. After all, it is upon them that the future vitality of the Icelandic theater depends.

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RONALD FANGEN, A CHRISTIAN HUMANIST

By STEWART D. GOVIG

AN American book reviewer once praised the Norwegian author Ronald Fangen in these words: "When Feodor Dostoevsky died, 53 years ago, a light went out of literature's night sky that appears only once in a blue moon. Last week U. S. readers were rubbing amazed eyes, asking themselves if the moon were not again blue. For *Duel*, Norwegian author Ronald Fangen's first book to be brought out in the U. S., shone with an unmistakably Dostoevskian light." (*Time*, June 25, 1934.) To show that such praise was not undeserved will be attempted in this article.

I

Ronald Fangen was born in Bergen in 1895. His mother was an Englishwoman of the distinguished Lister family, and his father was a prosperous Norwegian mining engineer. Very early in life Fangen showed a literary talent, having attempted poetry and a novel while still in his teens. He studied abroad in England, Germany, and France. He also visited South America, where he stayed at a ranch and, as he later related to a friend, "sat on horseback trying to write poems."

His first novel, *De Svake* ("The Weak"), was published in 1915 when the precocious writer was only twenty. In this book he evaluates the world's crisis of war in a surprisingly mature manner for one of his age. Terje Gude, the leading character, sees his ideals shattered to pieces in the crisis of the

times but this experience enables him to get "behind" the materialistic and secondary factors of life to view its real conflicts. These conflicts are overpowering and make the person who experiences them "weak". Yet such a person has a deeper and more intensive experience of life. At this beginning of his career Fangen was influenced by Nietzsche and reveals a deeply serious and somewhat pessimistic outlook on life. This outlook is also seen in the novels which followed in rapid succession, *Slægt Følger Slægt* ("Generation Follows Generation", 1916), *En Roman* ("A Novel", 1918), and *Krise* ("Crisis", 1919).

The play *Syndefald* ("The Downfall", 1922), written when he was only twenty-seven, marked his first successful effort as a writer. Two years later he joined the staff of the Oslo daily, *Tidens Tegn*, as literary editor. That he soon established his reputation as essayist and critic is indicated by his being chosen president of the Norwegian Authors' League from 1928 to 1932. The articles in *Tidens Tegn* reveal his early maturity and intellectual understanding of Europe in the 1920's. At this time he also edited the new periodical *Vor Verden*.

His essays and editorials reveal a keen interest in Norway's political life. During these years the Communist movement made some headway in Norway. Fangen was against Communism from the first. In his editorials in *Vor Verden* he refers to Communism as a new reli-



Ronald Fangen

gion, directed from a foreign country, which was really evil and demonic in the guise of benevolence. Because Communism subjugated the individual and made him part of the mass, he was no longer free and able to determine for himself; along with this subjugation one's appreciation for cultural values disappeared. On the same ground Fangen attacked the emerging Fascism in Italy and National Socialism in Germany. He denounced Mussolini from

the very beginning. The Communist paper of that time, *Mot Dag*, accused him of being a reactionary, of having no appreciation for the real needs of the people. But for Fangen there were no acceptable short cuts to the solution of difficult social problems if such measures were to deprive the individual of any measure of his spiritual integrity.

Fangen's concern for the individual and his own struggle to find meaning in life became a life-long preoccupa-

tion. In this sense he was a "humanist". The fundamental sense of this equivocal expression is "interest in things human." Humanism is concerned with the nature and destiny of man. For our purpose in this article Fangen may be thought of as a "Christian humanist"; that is, he respected man, his possibilities and human spiritual life. Yet at the same time instead of believing in man's eventual progress toward a richer life, he always pointed to man's limitation, to the destructive powers at work within him. To Fangen the only way to balance these destructive forces and deal with man's predicament was to bring him within the sphere of the Christian proclamation. Fangen's thought at this time often dealt with this theme.

The novel *Nogen unge mennesker* ("Some Young People", 1929) illustrates Fangen's interest in the conflicts involved in an individual's search for meaning in life. Oslo is the setting of the story and the local color of this beautiful city is sharply defined. *Nogen unge mennesker* describes some events in the lives of three young Oslo University students over a span of several spring months. Nils Bang and Erik Hamre have been close friends since childhood. Nils is a "weak" individual, like Terje Gude a very quiet and reflective nature. He is not too interested in the gayer aspects of life. Erik, on the other hand, is the opposite—strong, robust, and seemingly without many complications of personality. Erik, however, has always admired Nils and cannot help feeling inferior to him. Between these young men stands Astrid. She loves Nils; his weakness attracts her, she believes in his talents and wants him to be able to appreciate life

more fully. But her love and concern are not sufficient even though she undertakes a heroic struggle to make Nils into something he is not.

Erik has also attempted to "save" his friend. He tries to help him overcome his depression by insisting that life is really quite simple: fresh air and disciplined work. Nils is disturbed by his friends' efforts to make him over. He is also aware of the added complication of Erik's love for Astrid, and when he can bear his anxieties no longer he commits suicide. While Erik is shocked with bitter self-reproach, Astrid mourns her futile efforts on Nils' behalf. After Nils' death Erik becomes much more sober and undertakes a fanatic study of law. After having shown a keen sympathy for man's conflicts and insecurities, the author ends his novel at this point but later on continues the story in the novel *Erik* (1931).

Eight years later we find Erik as a very successful lawyer in the capital city. He is a thoroughly disciplined individual and his steady determination to succeed has provided him with both pleasure and the opportunity for advancement. Erik, however, cannot find any real satisfaction in his work and suffers from an uncertain anxiety over which he has no control. He discusses his life's complications with his theological student friend, Thoralf Holm. In their many searching conversations Erik finds it difficult to appreciate the Christian religion which not only accepts human suffering but also makes the vicarious suffering of Jesus a central part of its proclamation. In the person of Erik, Fangen appears to express his own uncertainties in the difficult days following World War I. Gradually,

Erik reveals a desire for a new life because he has found out that a nihilistic outlook is insufficient to satisfy his anxious attempt to justify his life. He is determined to obtain a new life in what amounts to a religious breakthrough. He becomes attracted to Christianity because he believes it offers the highest ethical standards ever introduced into the world. As he ponders the emptiness of his former life, faith in Christ begins to be born within him.

Later, Erik wins Astrid in marriage, and his love for her makes the Christian breakthrough in his life more complete. *Erik*, however, is not merely a romantic novel. It unfolds the personality of a man as he struggles to orient his life either toward God or toward the powers of materialism and selfishness. At the closing of his story his struggle is not ended; the evil and good powers still contend for his allegiance. Fangen comes back to this theme later on.

II

During the 1920's young American writers such as William Faulkner, Ernest Hemingway, and John Dos Passos were introduced to Norwegian readers. In the political climate of the time their books became popular; here, it was held, was realism and man was presented truthfully. Indeed, these writers became popular in Norway even before they enjoyed their greatest popularity in America. Fangen, however, was not pleased with this writing and consequently was almost isolated from his fellow intellectuals, some of whom looked upon him as being a reactionary and spokesman for a decaying capitalist system. As a writer Fangen was actually very interested in presenting man

truthfully and realistically, but at the same time he was careful that his realism did not lead him into a mere repetition of degradation. He portrays an idealism which constantly presents man in a heroic struggle with his environment and himself. There is always the underlying motif of the duel between life and death, between the creative and the destructive forces in man. To illustrate, the masterful novel *Duell* ("Duel", 1932) skillfully portrays the friendship of two men, the very successful jurist and politician, George Roiter, and the country medical doctor, Klaus Hallem. Their friendship had begun and matured from student days at the University. As the true nature of their friendship is revealed, however, we discover that Roiter and Hallem have really been engaged in a duel; by outward appearances Roiter has won, for he is a success and in relation to him Hallem is a failure. All along Roiter has never really needed Hallem's friendship at all, he has merely cultivated their friendship so that by seeing Hallem's "failure" he has a mirror of his own success. After Hallem's suicide Roiter begins to realize this and abhors this evil in himself which he had never consciously known before. This evil was against reason and was not needed in Roiter's life; he did not cherish or love it. And yet it was there as a destructive force in his life. This is Fangen's key portrayal of the predicament of man. But Fangen is not satisfied merely to present the issue artistically; he also grapples with the solution. He indicates Roiter's eventual political and physical downfall by describing his death scene. Here Roiter, who in a very "successful" life never came to terms with any meaningful value, speaks these final

words, "I thank thee, Jesus Christ, for thy death in dishonor. I thank thee, God, for thy grace." Thus would Fangen point to the Christian alternative.

The novel which followed *Duettl* two years later reveals a more direct discussion of a man from the Christian humanist point of view. In *Mannen som elsket rettferdigheten* ("The Man Who Loved Righteousness", 1934) Fangen pictures a German shoemaker, Gottfried Stein, who has a special interest in what the Bible says about justice. Justice becomes the passion of his life. Nevertheless, later events in his life show how Stein actually became so just that he became unjust! He had made his own home a terrible place because of his self-sufficiency and omnipotence. He had ignored love. Fangen considered *Mannen*, as he called it, to be his best novel. In another novel of this period, *En kvinnes vei*, ("A Woman's Way"), Fangen creates a very believable person named Esther. Since losing her mother early in life, Esther has struggled for security. When her marriage goes to pieces she begins her own small business. The business represents the security into which she pours all her time and energy; in so doing, however, she becomes a stranger to her sons. Esther cannot understand how her sons could want more than the security gained from the status of wealth; she realizes that there is a gulf between herself and her sons but nevertheless sacrifices everything to business. Her marriage to the architect Egil Skram only makes matters worse; her sons cannot get along with their stepfather, and Egil soon also realizes that Esther's first love is her business. The breakup of their marriage is a severe defeat which brings

her to the border of a nervous collapse. Never having felt the need for friendship she becomes lonely and bitter but at this point begins to seek the honesty and truth which will provide meaning in her life. Fangen interprets this search, from the Christian point of view, as a search for God. In this search she finally achieves understanding of herself and of the frailty of man.

III

In the fall of 1934 the Oxford Group Movement was invited to Norway, and Fangen attended the large "houseparty" held near Hamar. Bishop Berggrav also attended the meeting and relates that Fangen was deeply impressed with what he heard about the urgency of an effective Christian life; shortly thereafter, according to Berggrav, "he became a mature Christian all at once." Up until this time he had held only an academic interest in Christianity, but now he became vitally concerned about contributing to his Church. The Oxford Group Movement worked best with those having a Christian heritage; it provided the impulse which led to an awakening. One of the immediate effects of the Oxford Group's work in Norway was that it now became natural for people to speak about God and matters of the Church. Fangen was not ashamed to speak about the change that had come about in his life, but in so doing he offended many of his intellectual and literary friends and became a rather lonely figure in Norway's cultural life.

An immediate consequence of that meeting was the small book *En kristen verdensrevolusjon* ("A Christian World Revolution," 1935) in which he describes his experience with the Oxford

Group and very optimistically, and perhaps naively, speaks of the manner in which the Christian faith is to be implemented on a world-wide scale. Critics held this book to be an artistic "let-down" for the author of *Duell*. It was evident that Fangen had become a kind of academic lay preacher. This is further shown in *Det nye liv* ("The New Life", 1935), a collection of essays and sermons which includes a moving study of the life of Peter. *Paulus og vår egen tid* ("Paul and Our Own Time") followed in 1936. In the fall of the same year Fangen addressed a Scandinavian Ecumenical convention in Stockholm and his lecture was of such note that it was published as *Kristen enhet* ("Christian Unity," 1937). And following the publication of his collection of essays, *Kristendommen og vår tid* ("Christianity and Our Time," 1938), Fangen was hailed as an outstanding Christian humanist.

At this time Fangen's prolific writing activity was not confined to the Church alone. With the play *Som det gikk og som det kunde ha gått* ("As It Went and as It Might Have Gone," 1935) he made an effort to communicate the Christian gospel through the medium of the theater. The play failed miserably at the National Theater in Oslo, largely because of its own artistic weaknesses. The situations in the play are too contrived, the characters mere puppets in the hands of the playwright; he maneuvers them about for his own purpose instead of letting the audience vicariously share their existence and then ponder the outcome for themselves. The same weakness is found in the novel *På bar bunn* ("Upon the Last Ground", 1937). Nevertheless, this novel was widely read in Norway and

is one of Fangen's strongest as far as the psychological probing of its characters are concerned. In dealing with the whole scope of his writing one is forced to the conclusion that Fangen wrote better before 1934 and his more active commitment to the public life of the Church than afterwards. Besides the novels already mentioned the drama *Fienden* ("The Enemy," 1931) also bears out this contention. Still, Fangen made a valiant attempt to write novels and dramas which would be both Christian and artistically sound; his efforts to thus communicate the Christian message is significant for he was widely recognized not only for his literary ability but also for his keen theological understanding.

IV

After the outbreak of World War II, in *Krig og kristen tro* ("War and Christian Faith", 1940) Fangen discussed the disaster which had befallen Europe from the viewpoint of its being a symptom of something essentially wrong with man himself instead of a sign of frustrated materialistic concerns alone. Shortly afterwards, Norway herself became engulfed in the struggle. In October of 1940 Fangen published an article in the periodical *Kirke og kultur* entitled "Om troskap" ("Concerning Faithfulness"), in which he quoted the German poet Fichte's thoughts concerning the Napoleonic occupation of Germany and then applies them to the German occupation of Norway. In a letter to Bishop Berggrav he has stated that it was because of this article that he was arrested by the Germans and thus became the first Norwegian author to be imprisoned. After a time in solitary confinement in the notorious Møller-

gaten 19 in Oslo, he became ill and was removed to a hospital, still under police guard. In June, 1941, Fangen was released and spent the remainder of the war at Dugård, his beautiful country home near Hamar.

At Dugård he spent much time on a new novel, *En lysets engel* ("An Angel of Light"), which was published in the summer of 1945, shortly after the occupation ended. Perhaps the best Norwegian novel to describe the German occupation of Norway, *En lysets engel* was based partly upon fact. Two cousins, Carsten and Harald, grow up together and become fast friends. When war came to Norway they break off their friendship because their views come into conflict and they develop opposite ideals; Carsten favors National Socialism and Harald is strongly against everything for which the Nazis stand. Therefore, later on in the story, Carsten joins the Nazis and loses his life in battle with the Russians on the Eastern Front. Harald, on the other hand, resists the German occupation, is arrested and later dies in a German concentration camp. The characters of Carsten and Harald are well portrayed in the novel, and their story is told to us through the eyes of their uncle, an Oslo pastor, who knew them well. The novel details long discussions among these men in which the Church, cultural values, and politics are critically examined. From these long and involved discussions one can discern Fangen's leading principle in writing, namely, that what is important about a character being portrayed is not what happens *to* him, but rather what happens *in* him. Very likely in the character of the Oslo pastor we hear Fangen himself speaking. He advances the

observation that as Carsten was so beguiled by National Socialism, the "Angel of Light", so also men may be beguiled by Communism, which is benevolent in theory, but demonic in practice. Fangen makes the point that this can happen again and thus searchingly develops the theme of the novel taken from a letter of Paul that "even Satan disguises himself as an angel of light". (II Corinthians 11:14.)

After the war Fangen was again very active in the public life of the Church of Norway. Popular as a speaker, he was often asked to address youth groups, where he came to be noted for his powerful and inspiring insights into the manner in which the faith of a Christian must be applied in life. A collection of his sermons, remarkable for their balance and conviction, was published as *Nåderiket* ("The Kingdom of Grace", 1947.) He had become an inspiring apologist for Christianity.

On May 22, 1946, Fangen prepared for a trip to Stockholm to receive medical attention. Before boarding the plane, an old German Junker transport, he telephoned a young writer friend to say he would read his play on the way over. This was his last communication; while taking off the war-weary plane's left engine faltered, and it crashed while attempting to make a return to the runway. Thirteen of the fourteen persons aboard were killed, including Fangen, and the Swedish artist, Isaac Grünewald. The accident was the worst in the history of Norwegian air traffic. Thus Norway lost one of the leading figures of its cultural life. Ronald Fangen, at the age of fifty-one, had just reached full maturity.

As a Christian humanist he had attempted to depict the shallowness, fu-

tility and meaninglessness of the materialistic life apart from religion. In making an attempt to be both intellectually honest and sincerely devout, he had expressed an intense desire that the Church, instead of withdrawing from the world of culture, should appreciate and learn from the Arts, which to him were a reflection of man himself. In the Arts we see how the thought and expression of man change in succeeding generations. Fangen was concerned lest the Church become so self-centered in developing its own categories of expression, understood only by those on the "inside", that its conversation with the world would be broken off. He realized that the Church could neither accommodate its message to every change of man nor lack an

awareness of up-to-date cultural moods, because the communication of its proclamation was at stake. There is a constant tension to communicate in the best way the message of the Church in each generation; with this tension Fangen wrestled.

In a broad sense, as Jacques Maritain represents Christian humanism in France in a Roman Catholic society, and T. S. Eliot in Great Britain in the Anglican community, so also Ronald Fangen represents Christian humanism manifesting itself upon a Lutheran Church tradition. From the viewpoint of the Church today when, in proportion to the world's population gains, Christianity is a relatively shrinking faith, Ronald Fangen, Christian humanist, deserves continued attention.

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CRAFTS AND DESIGN IN FINLAND

By BENEDICT ZILLIACUS

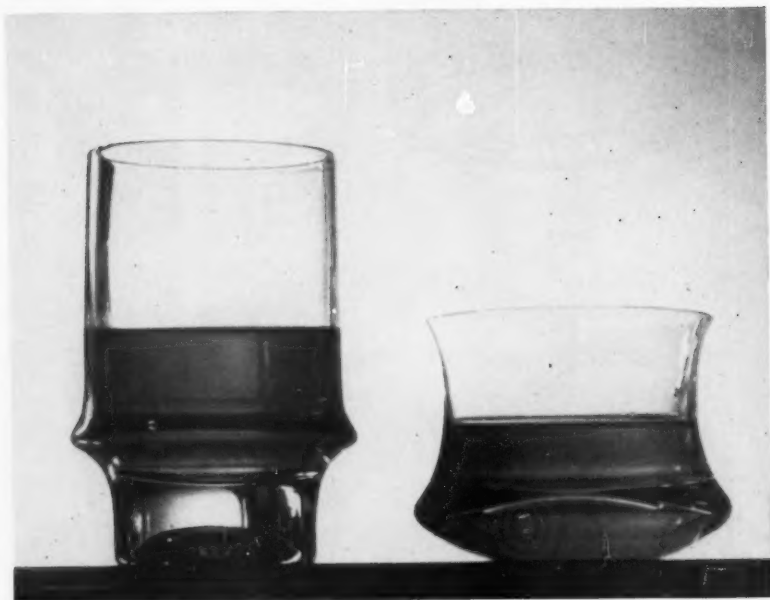
I

It is risky to generalize about the Finns. They are individualists and will not let themselves be labeled. One can perhaps speak of a Parisian "type", or a Viennese, or even a typical native of Stockholm. But try to depict the typical citizen of Helsinki—that will be difficult; not because he has no character, but because there are about 400,000 variations of it.

Similarly it is quite impossible to "label" Finnish crafts and design. Attempts are sometimes made by foreign critics to analyze them—with rather comic results. The most commonly presented clichés, of course, are the affinity with Nature, the mysterious origins, the geographical and climatic background. I remember the well-meant interpretations made of an exhibition of Finnish crafts and design that was touring England and Scotland. Timo Sarpaneva's decorative glassware with its tiny openings provoked the comment: "Vases are made with small openings in Finland, because there are but few flowers so far North". If the glazing was black, that was quite natural—it reflected the constant winter darkness; if it were white, that, too, was natural—it symbolized the endless snow fields. Tapio Wirkkala's ultra-modern sculpture in airplane plywood was regarded as typical of a country that depended on its wood industry (why not of a country where the "puukko" sheath-knife is supposed to be ever dangling at one's side?)

But if a summary generalization is required, I think one common denominator can be found for Finnish handicraft artists and their products, something that really can be described as typical of the country: the deep feeling for the material in which the artist works. This phenomenon may be bound up with the fact that in Finland industrialization had no time to destroy the genuine handicraft traditions before they again became in vogue and "respectable". On the other hand, Finnish art is so young that it has not lost touch with its folk background. Thus it is in the traditional materials—clay, textiles, glass—that plastic art in Finland has attained the best results.

However, although the contact with the folk origins has not been broken, it has been attenuated. The bulk of the population of Finland takes no active part in handicrafts; there are but few artists working in this field. This élite corps, which has found fame over the last decade, cannot be regarded as the apex of a pyramid. A closer analogy is that of a lonely spearhead. And this spearhead has penetrated the consciousness of the art industry in Italy, America, England, Belgium, Argentina, Brazil, Germany, and Scandinavia. Thus the directions taken by Finnish applied arts mainly have been outwards, the accent being on the representative, exclusive, striking. And the results have been striking, too. Without listing Finnish successes at the Milan Triennale, for example—



Glasses designed by Tapio Wirkkala

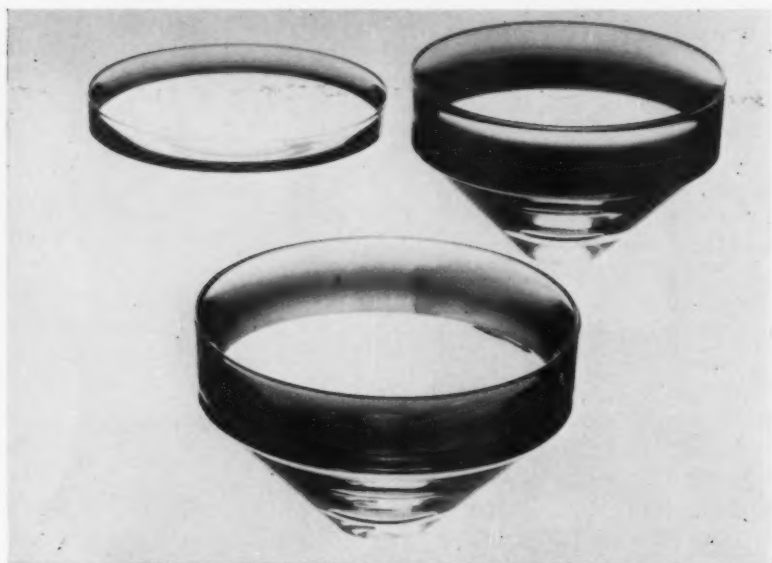
the results may be described as considerable. At the same time producers and consumers in Finland have recently developed a new interest in good utility-ware and this side of the country's art industry is now developing at a rapid tempo.

As has been stated earlier, no generalizations can be made about contemporary crafts and design in Finland. A brief glimpse shows that the work of the art industry is supported by relatively few artists, and by a steadily growing public interest. Ceramics, textiles, stainless steel and glassware are effectively backed by large-scale industries. The State, too, has lately been more active in the interests of the craft and design industries. The largest of these various branches is ceramics, with an élite corps of a score of artists,

while the best of a considerably smaller group—the glass designers—are perhaps the most renowned. There are many textile artists (the majority of them women), while only a few devote themselves to working in silver and wood—rather strange in a land of forests! Design in plastics and other synthetic materials is steadily moving to the fore. There are two artists producing beautiful lighting fixtures, and among the many furniture designers are half a dozen celebrated names.

II

Full justice cannot be done to this picture of contemporary crafts and design without the addition of a little color—the individual colors of the artists themselves. Despite the fear of producing a dreary catalogue, I feel that



Glass bowls designed by Timo Sarpaneva

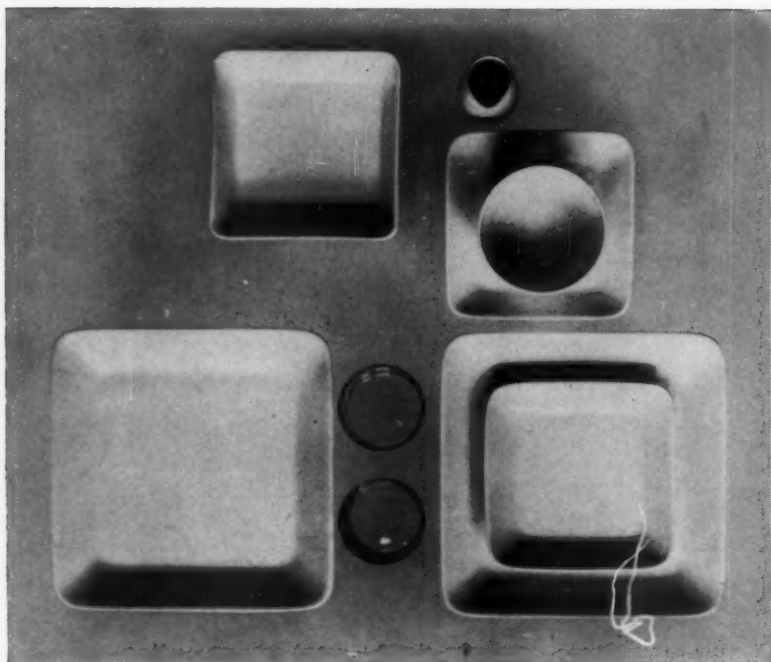
a review of the most important artists in this field is required. An "anthology" can never be complete; each item selected is open to discussion.

To start with, a colorful and versatile artist—Tapio Wirkkala, with his six Grand Prix at two Triennales, must be admitted to have made enormous headway. He was originally a graphic artist and still is to some extent, but he also works in metal, wood, and above all in glass. His main job is designing for the firm of Ahlström, especially for the Iittala Glassworks.

His work in glass reveals his versatility. He has a remarkable number of different techniques—from paper-thin "chanterelle" vases to imposing, solid crystal. He also makes table sets and lighting fixtures in glass. His platters, dishes etc. and abstract sculpture in airplane plywood are famous.

Another artist in the same line and working in the same factory is Timo Sarpaneva, a considerably younger man, who has lately gained fame as a winner of many a Grand Prix at Milan and of the Lunning Prize. His abstract glass forms are very individual, showing deep feeling for the potentialities of the material and an abundance of original ideas. To this ultra-esthetic line he brings the joy of the inventor: he has developed quite new glass-blowing techniques for the factory. His pieces are alive; they are made to be touched, to be viewed from many different angles, in their solid mass to reflect and refract the changing patterns of light.

Sarpaneva is also an amusing and elegant graphic artist and, like his older colleague, a fine display architect.



Faience plates designed by Kaj Franck

The third great name in modern Finnish glass is Kaj Franck. Franck is a versatile artist who has done much to develop everyday utility ware in his country. It is difficult to decide whether to describe him as an artist in glass or a ceramist. As an artist he concentrates on glass, upon exquisite utility ware, and art-glass of a personal, witty and rather impudent character. He has had outstanding success with his colors that glow within the glass-mass. Yet it may be that his greatest significance lies in his ceramic designs, which have won him many prizes and will be discussed in more detail later.

Among his assistants at the Notsjö Glassworks has been Saara Hopea, who has created elegant modern glassware.

She has recently also become a silversmith. The doyen of glass is Göran Hongell at Iittala, who, for many years, has made collections of glass of exceptionally consistent quality and finely controlled line.

III

The views expressed earlier on "feeling for the material" apply to ceramics. In many countries the ceramic designer and "glazing" artist are two different people: one a designer at the drawing board and the other a chemist in the laboratory. The Finnish ceramist usually works both at the potter's wheel and at the kiln. He feels responsible for every stage in the process from the composition of the clay to the final



Ceramic objects designed by Kyllikki Salmenhaara

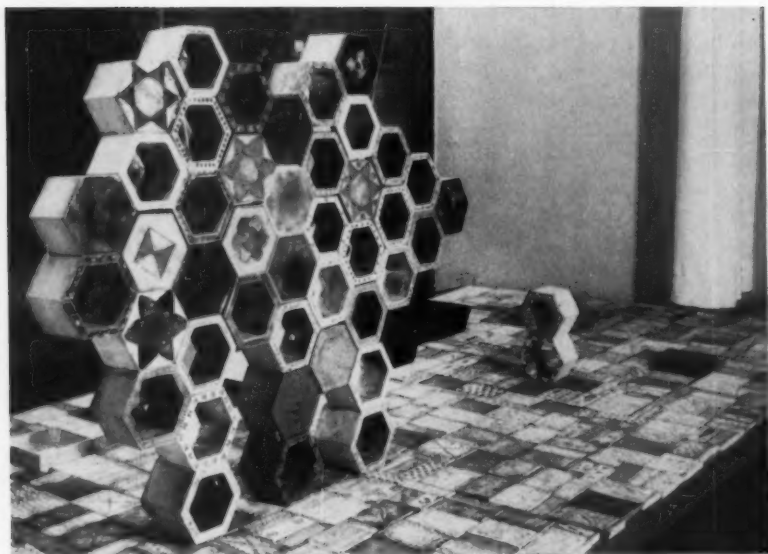
glazing. Whatever claims may be made for specialization, there is no escaping the fact that this full and comprehensive participation gives the most positive results. Without it Finnish ceramic art would not be in the position it is now.

The greatest opportunities in this field have been provided by the Arabia Pottery Works, now a part of the Wärtsilä Concern (to which the Notsjö Works also belong). The factory's main output consists of technical products, sanitary ware and utility articles, but it has also found room for a host of artists who are able to give free rein to their creative imagination and, at the same time, to enjoy economic security. Thus they are a particularly favored group, side by side with the artists employed by the big glassworks, and they have fully merited the confidence shown in them.

Toini Muona, whose ceramic production ranges from the sensitive to the robust, feels a strong affinity with Nature. Her works are at once powerful and subtle: her best articles are as refined in form as in glaze. They include series of tall, curved vases, small dainty bowls and large dishes, in the glazing of which her sure intuition has produced fascinating effects.

Kyllikki Salmenhaara is also obviously inspired by the Finnish landscape. She gives to her bowls and gently curved vases a surface reminiscent of birch-bark, autumn leaves, lichen or the subtle shades of natural stone. But her art is not consciously national; it has a universal validity. Technically her production is unusually consistent.

While these two can be considered "pure" potters, Rut Bryk is of a more flamboyant temperament. In her glazes, the tones are deep and full-bodied:



Decorative ceramic tiles designed by Rut Bryk

she gives color to the surface decoration of her plaques, showing exquisite mastery of a very individual technique. Near to her in temperament is Birger Kaipiainen.

Porcelain is the chosen material of Aune Siimes and Friedl Kjellberg. The former makes egg-shell thin bowls with a pattern of reliefs of varying transparency—difficult to do and impressive to look at. Her favorite colors are white, pink or cobalt blue. Miss Kjellberg's technique in her "rice-grain" bowls and coffee sets is also a difficult one. Her new plain sets in bone china are noted for their refined form and delicate luster. Raija Tuomi gives her massive stoneware a rough surface and a glaze in verdigris and rust brown. She fashions it into the simplest forms imaginable, and in this simplicity the charm lies. Something of the same in-

tegrity marks Sakari Vapaavuori's abstract figures. A sculptor of similar style is Michael Schilkin, whose animal figures have developed from naturalism towards ever further stylization. His powerful, virile production also includes monumental reliefs.

The designing of Arabia's utility ware is Kaj Franck's second task, and here his work is of revolutionary importance for the Finnish market. His Triennale Grand Prix, Lunning Prize, and Italian Compasso d'Oro are evidences of the international renown he has won. His collections of pieces in different colors and different combinations, which Arabia can market at reasonable prices, fill a long-felt need as a substitute for formal (and expensive) complete sets. He is well assisted by Kaarina Aho and Ulla Procopé, among others.

Marita Lybeck, an independent potter who bakes her products at home in her own kiln, is worth noting here. In this area she has made a pioneer contribution to Finland—especially with those of her works which appeal to a more exclusive market. The difficulties she has experienced in competing with industry are common knowledge, as is also her courage in sticking to her program. She has also brought about a renaissance in the use of the traditional red clay, adroitly reviving its potentialities as a medium.

Another large industrial concern which has come to the fore in recent years with conspicuous results is the Kuppi Potteries in Turku. Some of its artists—Marjukka Paasivirta, Orvokki Laine, and Linnea Lehtonen—have been awarded prizes at Milan for their genuine, unsophisticated pieces that lie mid-way between art and utility. Finally, Elsa Elenius' contribution, both as an active ceramist and a teacher, should not be forgotten.

IV

An article with which Finnish crafts and design have won considerable renown, not least in America, is lighting fixtures. Two firms predominate in this field—Orno and Taito. Orno employs the artist Lisa Johansson Pape, whose taut, ageless designs in aluminum, brass and plastics reveal an individual and unconventional spirit. Another artist working for Orno is Yki Nummi, who likes white perspex as a material but has also developed a unique method of coloring metal.

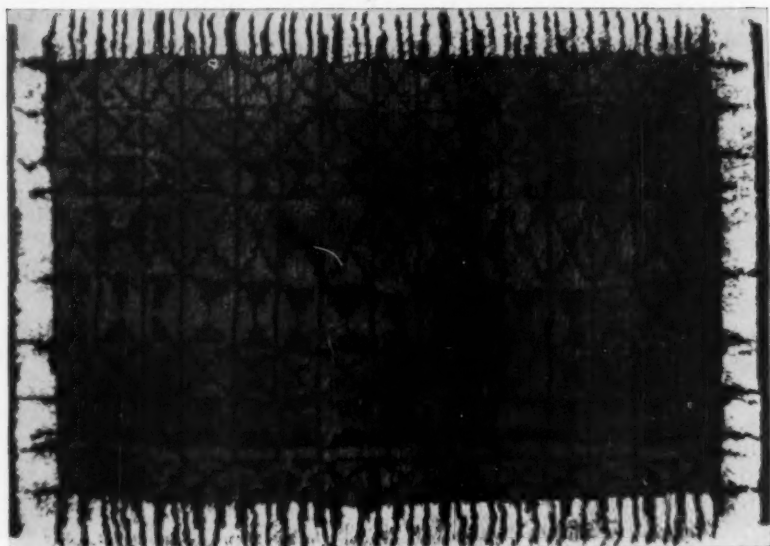
As already mentioned, the American market has shown interest in Finnish lighting fixtures. The same market is also the target of some of the best fur-

niture designers. Stackable chairs and others that are easy to dismantle for transport are typical of Ilmari Tapiovaara's work. In these products, made of wood or tubular steel, he puts into practice the same principles of constructive thought as he teaches his pupils at the School of Crafts and Design. Carl-Johan Boman, too, makes furniture for export. His special interest is the contemporary problem of furnishing small apartments. He has created a lot of very successful convertible furniture and pieces intended for a variety of uses in limited space.

Professor Alvar Aalto, the architect and member of the Academy of Finland, must be regarded as a chapter in himself. He draws no borderline between architecture and the applied arts. He plans his buildings down to the last detail, with all the "architectonic accessories", as he calls them—furniture, lighting fixtures, and textiles. His Artek furniture in bent plywood is world famous.

Other furniture designers are the versatile Antti Nurmesniemi, winner of the Lunning Prize in 1959, Olli Borg, who likes experimenting with modern forms in the American style and with the use of plastics and metal as media, and, as a kind of antithesis, Olof Otelin, who works mainly in wood.

As regards metal work, the name of Bertel Gardberg leaps to mind. He trained as a silversmith in Denmark and his craft in this field (and also in stainless steel) has aroused his Finnish colleagues from their slumbers—one of the most heartening phenomena of recent years. He has done interesting work in brass and tin and has combined metal with leather, wood and semi-precious stones in a fascinating



"Autumn Forest", a Finnish Rya Rug designed by Kirsti Ilvessalo

way. Outstanding work in fine woods is also being done by Nanny Still. For her, this line was originally a hobby, but her feeling for form in this medium has developed an even surer expression than in her glass.

V

Then there is a large group of textile artists, which includes many outstanding figures. I would like to draw special attention to Dora Jung, a born textile artist, who completely dominates her medium, combining technical mastery with artistic feeling. For damask she has developed both a technique and a working tool—with superb results; at the last three Triennales she has won a Grand Prix.

Finnish textile art is dominated by the rya rug, a product of the country's folk handicrafts. These rugs, based on

the finest traditions, can seek their inspiration from a large number of museum exhibits from past centuries. The Friends of Finnish Handicrafts have some distinguished rya weavers and the patterns they apply in their yarns are designed by a group of outstanding artists. Eva Brummer, for instance, won the Grand Prix at Milan in 1951 and again in 1954. Kirsti Ilvessalo, who nowadays works on her own, won the same award for her ryas, in which she blends national and traditional motifs—just as she does in the gold jewelry she designs for Kalevala Koru. Uhra Simberg-Ehreström also works for the Friends of Finnish Handicrafts. Famous for her use of colors, she won a Grand Prix at Milan in 1957. Her individual range of colors—browns, greens, grays and purples—give a firm, homogeneous impress to the whole of her work,

which also includes the industrial production of woolen fabrics, scarfs, plaids and shawls, woven by Kotivilla-Inhemska Ull at Järvelä. An outstanding weaver of tapestries is Eva Anttila, who, without overstepping the bounds of her medium, obtains as sensitive a pictorial effect as if she were painting in oils. She is equally at home with her large (one could almost say, monumental) tapestries as with her small, intimate sketches. Laila Karttunen uses a specifically Finnish technique, a double-weave known as "the Finn weave", and bases her compositions on genuine national motifs. She is also a valued teacher at the Institute of Handicrafts in Hämeenlinna.

In recent years Finnish textile art has successfully entered new fields—especially in cottons and printed fabrics. In this respect Timo Sarpaneva and Vuokko Eskolin-Nurmesniemi merit particular praise. It is also gratifying to note the improvements and innovations that have recently occurred in wall-paper—a long awaited development.

When we look back over the list of artists enumerated here and review the great variety of their work, the old question inevitably springs to mind: how is it that refined artistic taste can be found in such abundance among the Finnish people? There is much to be said for the Finnish way of life; it is simple, honest, and tough. But refinement is still generally a strange quality for the Finns. Nevertheless, a really exquisite sensitivity can be seen in many branches of the art industry, side by side with a more direct and spontaneous creative expression that seeks its nourishment from folk traditions. It is a compensation for all that is gray and dreary in the environment and, as such, it is understandable. But it is a mystery why these fanfares, this bold parade of color are restricted to the applied arts. Be this as it may, it is a gift to the whole Finnish nation, and like all new and unexpected gifts, something to rejoice in. In its crafts and design, Finland has a visiting card it can proudly present to the world.

Benedict Zilliacus is a Finnish author and critic, who has written widely on the arts and crafts of his native country. He is on the staff of the Swedish-language daily "Hufvudstadsbladet" in Helsinki to which he contributes articles on Finnish applied arts and related fields. He is also the author of a number of plays that have been staged in Finland.

THE NORDIC CULTURAL COMMISSION

By GUNNAR CHRISTIE WASBERG

I

IN the cultural field small countries often face difficulties that large language groups do not have to be concerned with. In regard to literature, for instance, the comparatively limited size of the public interested in intellectual and artistic matters makes it next to impossible for publishers in small countries to issue sufficiently large editions of more substantial works. Mainly for that reason only very few Scandinavian scientists, writers, and artists can devote all their creative energies to their real professions, and many of them, however talented, must make their living in other fields.

In view of this the contributions made by Scandinavians in art, science, and literature during the nineteenth and twentieth centuries are truly astounding. In a variety of fields we come across men like Søren Kierkegaard, August Strindberg, Henrik Ibsen, and Jean Sibelius—to mention just a few names in philosophy, literature, and music. It would be easy also to list a great number of names prominent in the fields of science, art, and technology. What is common to them all are the firm ties with their respective national backgrounds: Hans Christian Andersen is as typically Danish as Runeberg is Finnish, Geijer Swedish, and Bjørnson Norwegian. At the same time all of them were good Europeans, and on Scandinavian questions as such the relationships between them were harmonious enough.

However, the same might not be

said to an equally high degree of the governmental relations of these countries. The so-called "Scandinavian Movement" collapsed in the 1860's, and since then and until World War I national currents were dominant in each country. Even though there was a personal union between the kingdoms of Sweden and Norway, the relationship between them was such as to encourage a marked national consciousness in Norway which eventually led to the break with Sweden in 1905. Denmark felt herself isolated from the other Scandinavian countries in her dealings with Germany to whom she had lost a good deal of territory in the war of 1864. Finland was closely tied to and dominated by Russia until she liberated herself in 1917. Under these circumstances it was obviously impossible to organize any kind of official cultural cooperation, in spite of the very high level of cultural life in these countries and in spite of the many friendly personal contacts.

The Scandinavian countries, then, did not approach one another closely until the war of 1914-18. Since 1919 the Norden Association has worked for Scandinavian unity and cooperation, and Associations have been founded in Denmark, Finland, the Faroes, Iceland, Norway, and Sweden. The Associations have played an active role in all branches of inter-Scandinavian cooperation, but it must be admitted that their greatest successes have undoubtedly been achieved in the field of cultural cooperation.

II

The Nordic Cultural Commission on the other hand—unlike the Norden Associations—is an official body, founded subsequent to a suggestion made at the 25th Scandinavian Inter-Parliamentary Meeting, and a similar proposal made by the 2nd meeting of the Scandinavian Ministers of Education in 1946. The new Cultural Commission met for the first time in Oslo in 1947. Since then there has been at least one meeting every year. Although its organization was rather weak in 1947, the Commission has by now been well consolidated, and has benefited by the close cooperation with the Norden Association.

As stated in its statutes, the Nordic Cultural Commission is a joint government agency for initiative, advice, and investigation in the cultural field; it shall take up those questions which it considers can best be treated on an inter-Scandinavian basis. It is to facilitate coordination and cooperation in the cultural field among all the Scandinavian nations and is to cooperate with existing cultural bodies in the various countries. The Commission usually deals with matters that require legislation, administrative decisions, or outlays of public money.

Following its reorganization in 1954 the Nordic Cultural Commission is divided into three committees as follows:

Committee I deals with problems of academic and scientific cooperation. Developments within the universities of the different Scandinavian countries have been quite divergent, and curricula as well as examinations for the awarding of degrees vary considerably. The Commission, therefore, has considered it one of its most important tasks to make it possible for degrees

and examinations taken in any one of the countries to be recognized by the others, thus allowing undergraduates (and graduate students) to take some of their courses at a different Scandinavian university if they regard this as advantageous. There remain many difficulties to be surmounted, but there is every reason to hope that these problems will be solved in due course.

The Academic and Scientific Committee of the Cultural Commission has also been successful in its efforts toward better coordination in the field of research, and has ambitious plans for joint research institutes. This is one of the most promising developments, although as yet only a beginning has been made.

Committee II deals with questions of education in schools, and has paid particular attention to the treatment of Scandinavian subject matter in history books. It also arranges for educational experiments and research.

Committee III deals with the exchange of artists and lecturers, and with the dissemination—on the popular level—in all the countries of better knowledge of the cultural achievements and background of the others. This is a task of some magnitude, but it also offers opportunities for getting worthwhile results through better understanding between the Scandinavian peoples. The activities of this Committee are extensive and varied, the problems it deals with ranging from young people's reading habits to the exchange of music critics.

The Commission is also divided geographically into national sections, each of which elects its own chairman. These chairmen form the Board of the Nordic Cultural Commission and they in turn

are in close contact with their respective Ministers of Education. The Chairmanship of the entire Cultural Commission rotates among the various countries, as do also the Chairmanships of the various Committees.

Among the members of the Cultural Commission there are a number of well-known people, politicians, scientists, and representatives of the countries' industries, trade, and commerce. Although a government agency the Cultural Commission can only investigate, recommend, and report; its decisions are no more binding on the governments than are those of any of the other inter-Scandinavian organs for cooperation, but even so the Commission commands very considerable authority, and it can look back upon a long series of important achievements.

It naturally took time before the Nordic Cultural Commission could organize its work in an effective manner, and there has repeatedly been strong criticism directed against its activity. During the first five years the foundations were created, and it was not until 1954 that results began to show in the form of Northern cooperation in the different cultural fields. In that year the three Committees were set up and also the number of members in each of the national sections was increased from 4 to 6. Of these, two or three shall be members of parliament, and one shall be a representative of the central administration for education. The Commission, its national sections and Committees were also to get secretarial assistance.

The rule that each country is to be represented on the Commission by at least two members of its parliament has proven a wise one. These members

serve as a link between the Commission, their own legislatures, and also the Nordic Council, and various matters may consequently be taken up by the same representative in each of these different bodies.

III

Cultural cooperation makes it easier for each of the countries to appreciate the political, economic, and social problems the others have to face and to solve. Nevertheless, it is important to emphasize that the Nordic Cultural Commission works with practical, concrete cases, commissioned by the governments, and must not be confused with the Nordic Council, the latter being an organ for mutual consultation of common interests between the Northern countries' national assemblies or governments. The Council has, meanwhile, especially through its Cultural Committees, followed the work of the Cultural Commission and suggested topics that have been taken up by the respective governments.

It may be of interest to mention that as early as 1856 King Oscar I, addressing Scandinavian students at Drottningholm Palace near Stockholm, said that from then onward war between the Scandinavian brothers would be impossible. The "Student Scandinavianism" of those days was unfortunately shipwrecked very soon. But since 1951 the annual Scandinavian Summer University has been a meeting-place for university teachers and students. They do not meet for the discussion of Scandinavian cultural problems, for on these unanimity is practically complete; they meet for the discussion of those serious problems which now must be faced by teachers and students the world over.

Another practical measure within

the field of cultural cooperation which has proved very successful, is the so-called "Skandia Plan", that is, an agreement between the Scandinavian university libraries to coordinate new acquisitions of foreign literature in such a way that the several libraries specialize in different subjects. Considering the enormous volume of scientific publications these days it is impossible, financially as well as technically, to acquire all the essential new publications on each subject. The first proposal for a "Skandia Plan" was made in the summer of 1956 by Dr. Tönnes Kleberg, Chief Librarian of the University of Uppsala, on the occasion of the 8th Scandinavian Librarians' Meeting at Åbo. In 1957 the committee of the Association of Science Librarians approached the Nordic Cultural Commission, and as early as the autumn of the same year a committee, on which all the Scandinavian countries were represented, began to work on this task.

This is actually the first time that the acquisition of books has been considered as going beyond the frontiers of any single country, and the Plan opens exciting prospects of specialization in different fields by the Scandinavian universities.

The various aspects of inter-Scandinavian academic cooperation are in reality based upon Scandinavia as an educational unit. In this way the advantages are not only the economical possibilities for development and more differentiated research and education. But also the larger milieu facilitates, among other things, a synthesis of mutually conflicting interpretations of cultural and scientific problems. It is thus easier to prevent strong biases from taking the upper hand and becoming decisive in one's thinking.

There are still many problems that must be solved before wider academic cooperation can take place without serious obstructions. But it should also be noted here that there has been increasing coordination of activities in other branches of Scandinavian culture.

One of these branches is represented by the Scandinavian folk high school, founded in the nineteenth century by Nicolai F. S. Grundtvig, the Danish cleric and poet. The folk high schools, a result of Grundtvig's inspiring initiative and dedication, have enjoyed tremendous growth in Denmark, and this has extended also to the other Scandinavian countries.

Religion and Northern culture are subjects of special importance in the folk high schools. These are mostly attended by ambitious students without private means. Even before the last World War one was aware of the possibilities these schools offered in creating greater mutual understanding in the North, and from the end of the 'thirties the governments of the Scandinavian countries granted scholarships to folk high schools in neighboring countries. After the war the system of scholarships has been extended, and it is now administered by the Norden Associations. In this way, scholarships granted by one country are awarded to young people so that they might attend a course at a folk high school in another Scandinavian country.

One of these folk high schools, in Kungälv, near Gothenburg, already operates on a Scandinavian basis, and receives students from the whole of Scandinavia. A larger plan is also under preparation to create a Scandinavian Academy, especially intended for teachers, leaders in adult education, and government officials. According to

this proposal instruction will be offered in Northern history and in various cultural subjects.

On a more limited scale this plan has already been put into practice in conjunction with the School for Scandinavian Journalists at the University of Århus in Denmark. Here, representatives of press organizations of all the Scandinavian countries act as teachers and instructors.

An extensive cooperation between the broadcasting companies of the Scandinavian countries has existed for many years. This unity will be even more intimate with the development of television. Mr. Frantz Wendt, Secretary-General of the Danish delegation to the Nordic Council, has said in this connection: "In television the language affinity can be fully utilized; it is much easier to understand the other Scandinavian languages if you can see the speaker or the things he is talking about. There are also other and very sound reasons for this cooperation. Television broadcasts make such heavy demands on lecturers and artists that it is more than doubtful whether any one of the Scandinavian countries would be able, by itself, to provide an adequate number of qualified persons to speak and act on television."

IV

Scandinavian cooperation does not only apply to relations between the five countries of the North but also to the world in general. The Northern countries have been represented together at a series of art exhibitions, and the Scandinavian traveling exhi-

bition "Scandinavian Design" had a very successful tour of the U.S. and Canada in 1954 and 1955.

The case is rather more complicated with regard to Scandinavian literature, but the Nordic Cultural Commission has taken up the question of translation of important works into English. There are, however, many difficult problems to be solved in this connection, and the Cultural Commission has for the present advised each country to deal with them individually.

It is to be hoped that these promising developments in Scandinavian cultural cooperation will continue, and that the area will gradually become a strong cultural unit in which national characteristics provide variety and individual differences. Admittedly, this cooperation is to a very large extent a necessity rather than a virtue, but this is the age of mass communication, and small cultural units have a much greater difficulty in asserting themselves today than they did in the nineteenth century. Besides, expenses in connection with scientific research and the publication of its results are so high that the Scandinavian nations must cooperate if they are not to be completely overshadowed, culturally speaking, by the bigger and more powerful language groups. The efforts made by the Nordic Cultural Commission and similar organs are consequently followed with great interest in Scandinavia, not least because there is no doubt that cooperation, integration and coordination are of vital importance to an independent and viable culture in the North.

Gunnar Christie Wasberg is on the staff of the University Library in Oslo. He is the author of three volumes on the philosophy of history and a recently published history of "Aftenposten", Norway's largest daily newspaper. He has also contributed a number of articles on cultural and other topics to leading Norwegian periodicals.

FORGOTTEN SHORE

By MAGNY LANDSTAD JENSEN

WISE ARE THE MEN, and more than right,
who say we have lived before—
for I have sailed as a viking's bride
to a now forgotten shore.

I know I stood in the dragon-ship—
my hair torn by the wind—
in a scarlet raiment from France or Spain,
bold as my heart within.

The ship was blue as the sky was blue;
golden the war-shields shone—
fear fraught hearts of foreign men
when we lowered our anchor-stone.

Leif, my mate, was the bravest chief
that ever a deck did hold—
tall as a mast, with a beard of flame,
but his heart—as the ice-berg cold.

Besides us Odd, his skald and friend,
so gentle of face and fair—
wove about us his songs of love,
till they brought us—bliss? Or despair?

The ale-horns crashed, as the torches flared,
and the cry went up for a fight;
blows fell freely from spear and axe,
till the shields sang in the night.

A scarlet scarf on the ebbing tide,
of that long forgotten shore?
Or glory and gain from the silken sails—
(I know I have lived before!)

DANISH FOLK COSTUMES

By ELLEN ANDERSEN

Reprinted from "Danish Foreign Office Journal"

SHOPS abound in dolls in strange folk dresses; export firms dress their assistants in national costumes; one sees them as advertisements for cheese, in curious forms and on tourist souvenirs of the most varied sorts. Strangely, the interest in folk costumes has never been greater than it is today. A visitor to Denmark getting no further than Copenhagen must gain the impression that the country outside the capital is swarming with people in red knitted caps and gay linsey-woolsey skirts. But the truth is that in all Denmark there are only a few old women in the remote island of Fanø who still wear folk costumes.

From where, then, does this avid interest in old peasant dress come? Partly, no doubt, it comes from commercial publicity. But there is undoubtedly a further reason. At a time when standardization is the watchword, nations cling, perhaps half unconsciously, to what remains of their individuality. And folk culture belongs to a country's most original possessions.

Two features distinguish folk costumes from the clothing that was worn by other social classes. One is their regional character; the other their adherence to survivals of earlier fashions.

The regional character of folk costumes originated in the special conditions of peasant life in former times. The isolation of their lives is hard to

appreciate today. Right up to the beginning of the nineteenth century Denmark consisted of small clustered villages separated by large uncultivated areas. It was both difficult and dangerous to travel through forests, bogs, and wastes, so that unless a journey was strictly necessary one stayed at home. Country people spent the greater part of their lives in the confined area of their village and knew scarcely anything about the world outside it.

In such isolated communities distinctive forms of clothing will easily arise. We saw that during the Second World War, when in the five years of occupation Denmark evolved odd fashions unequaled anywhere else. The regional character of folk costumes originated in the same way. During the century between 1750 and 1850 many distinctive forms of dress developed. Each small area had its own special type, which could not be worn elsewhere.

I shall refer to only a few of these types. One is the large white head-dress of the women of Læsø (Fig. 1), which in daily use was drawn right over the face, completely hiding it. When meeting anyone out of doors a woman would withdraw the head-dress a little so as to reveal her identity. On the peninsula of Røsnæs not only the head-dress but the whole costume (Fig. 2), was so distinctive that a girl from this



Dansk Folkemuseum

Fig. 1. Woman's costume from 1871 worn on festive occasions at Læsø. It has a large, white head dress, black velvet jacket with gilt silver ornament, a black silk skirt and an apron trimmed with silk bands in many colors.

district could not marry a man from another region. For if she did, she would have to change all her clothes, an expensive business that would make a country girl think twice before answering the call of her heart. Another distinctive feature was the starched linen of the women of northern Falster (Fig. 3), which would not stand the slightest amount of moisture. During a sudden shower of rain women and girls would suddenly be seen running like frightened hens for the shelter of porches and doorways, in order to save

their finery from flopping miserably round their faces. The black mask of Fanø (Fig. 4) was used by the girls when working in the fields, because they feared getting sun-burnt. Consequently, the sun-burnt part round the eyes stood out like a pair of dark glasses against the pale face when they took off their masks. The mourning costume of Amager (Fig. 5), was held so closely to the face at funerals that it was only possible to read the hymn book with one eye. The large black felt hats of the men (Fig. 6) were useful for holding in the crown the bottles of medicine, candles, cakes, and other fragile and perishable goods bought in town. A letter for delivery to the local clergyman would be thrust in along with the rest—and sometimes forgotten, with the result that the reverend gentleman might often have to wait weeks for his mail. The 'kitchen costume' of Amager was used by the serving women at large weddings. It had three aprons, a black one behind and two white ones, one on top of the other, at the front. Persons differently dressed were viewed with contempt and suspicion. At Alborg, urchins threw stones at country girls from the west when they came walking to market in their distinctive tall hats.

Women's Dress Most Distinctive

These are only a few of the more remarkable forms. In most cases the regional differences were restricted to a special style of head-dress, a particular cut of the bodice, or other details. On the whole, it is mostly in the women's costumes that the regional character finds expression. This is due to the simple fact that the women were

tied more closely to their homes than the men, who got about rather more when soldiering, on voyages, and so forth. For this reason the men's attire was more uniform in character than the women's.

The other distinctive characteristic of folk costumes is the survival of old features which live on with newer fashions. In folk costumes garments can be found whose origins may be traced back to the Middle Ages and even prehistory. Later periods have also left their deposits, layer by layer, right down to the middle of the nineteenth century. It is this strange mixture of old and new which makes the study of folk costumes so fascinating.

This is not the place for analysis of the influence of every period on the costumes, and the following remarks will be confined to a brief account of the articles whose origins can be traced back to prehistoric times.

Concealed Sleep in Church

The kerchiefs worn by most country women over their heads (Fig. 1) are of a type dating back to prehistoric times. German women are shown wearing kerchiefs on the column of Marcus Aurelius in Rome, and in the Viking period they were elaborately arranged, and had various names. Læsø has preserved the ancient term *hviiv* for the head-dress. From the Middle Ages and probably even earlier it characterized the married woman. Only the chaste virgin might show her hair.

The mourning costume of Amager (Fig. 5) probably represents the vestiges of an open skirt wound round the waist and drawn over the head. A cape might be worn in the same way. Apron, skirt,



Dansk Folkemuseum

Fig. 2. Peasant girl from Rosnæs wearing a church costume with flowered cap, dark green knitted vest, bodice bordered with silk ribbons, green pleated skirt and white apron. From 1871.

and cape or shawl are primitive garments of great age. Originally, they were merely unsewn cloths which could be wrapped round the body or laid over the head and shoulders. Prehistoric men's and women's costumes have both knee-length, wrapped corded skirts, and capes or kerchiefs for shoulders and head. Peasant women in the seventeenth century wore a cape over the head. To the intense disgust of the clergy, women would sit soundly asleep during the church service, well hidden under their large head cloaks. They



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Fig. 3. Woman from Falster in a costume worn on festive occasions, at the middle of the eighteenth century. It has a black, starched and lace-bordered head band, blue checkered silk scarf, dark green knitted vest, linsey bodice trimmed with silk bands, and a striped apron. She also wears an amber necklace.

were also used as a mark of penitence. If an unmarried girl had a baby she would be punished by being obliged to kneel on the church floor wearing a black cloak, and anyone would be allowed to spit on her.

No Sleeping at Hairdresser's

Even now underwear changes less quickly in style than outer wear. And it is particularly in underwear that we

find garments of great age. Both shifts and shirts have prehistoric antecedents. So, too, has the short Danish over-shift known as an *oplod*, the name being derived from the Old Norse *upphlutr*, the style resembling the short blouse worn in the Bronze Age. An *oplod* could be useful in a pinch for covering up a shift that was not quite clean. Ceremonial costumes, like underwear, are usually old-fashioned in style. The



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Fig. 4. Girl from Fano in work clothes, including a black mask to shield her face from the sun. A painting from 1899.

bridal head-dress (*bore*) and plaits are especially ancient features. The word *bore* comes from the Old Norse *borta* which means a chaplet or headband, which in the Middle Ages and in prehistoric times would often hold the loose hair in place. A country woman's wedding day was the last day in her life on which she was allowed to show her hair. Afterwards it was always concealed under a cap or kerchief, and often her hair was cut off after the wedding. The bride's head attire consisted of the pearl-studded *bore* and behind it were the be-ribboned and pearl-set plaits. The hair was washed in an

alkaline bath and combed out, a process so painful that the victim sometimes fainted under it. *Bore* were worn by the bride and the unmarried female wedding guests; and as there were only one or two women in each village who knew how to set the complicated coiffure, the work had to begin the evening before and the poor girls would spend the night sitting bolt upright on a chair, so as not to spoil the arrangement. Originally, bride and bridesmaids wore their hair loose in the prehistoric style, though plaits are also known from prehistory.

Until the beginning of the present



Dansk Folkemuseum

Fig. 5. Mourning costumes from Amager, which were laid over the head and shoulders. The fan-shaped stiffener was trimmed with blue and claret silk ribbons. From 1807.

century, Jutland farmers have worn a closely fitting hood with a shoulder cape. The garment is familiar in Hittite reliefs and in ancient Rome was worn by slaves under the name *cucullus*. It is said to have been brought to Rome by Scandinavian tribes. Its prototype is a simple sack worn over the head. Danish countrymen wore the hooded cape in winter and on festive occasions, often with a top hat over it. Prehistoric models may also be found in ornaments and in footwear (clogs and foot-less stockings). But the gar-

ment with the strangest history of any is the trousers. Their origin must be sought with ancient horsemen: Medes, Persians, and Scythians. They were also used in Gaul and southern Germany, for which reason the country there was called by the Romans *Gallia Braccata*—the land of the long trousers. The wide white trousers that were worn by sailors and fishermen can be traced in direct line to prehistoric times. During the French Revolution a group of revolutionaries adopted these sailors' trousers as a sort of party



Dansk Folkemuseum

Fig. 6. Man wearing a large wide-brimmed felt hat and a coat and waistcoat in motley colors. The woman on the left wears a white starched sun cloth on her head. From 1800.

uniform, and so were called *les sans-culottes*—the men without knee-breeches. It is from these that men's modern long trousers descend. Although many elements in folk costumes have their origins thousands of years ago, the heyday of regional costumes lasted for less than a century. Before the 1750's country people appear to have dressed pretty much like the common people of the towns, without much regional style. Indeed, in the seventeenth century they made extensive use

of foreign materials. Terms like *engelst* (English) and *Dantziger* indicate this.

Varied Effects of Affluence

But during the following century the isolation of the peasantry was intensified, among other things by legislation which obliged a peasant to stay in the region where he was born. When a favorable period for agriculture came in the middle of the eighteenth century country people were able to spend more money on clothing and in isolated com-

munities the regional costumes began to take form. A century later the picture changed once again. A new period of prosperity now had opposite effects. The industrialization of agriculture and exports to Britain enabled the farming population to buy factory-made goods, improved means of communication did away with isolation, a growing sense of self-respect led the farmers to dress like other classes, and

in a few decades the folk costumes had vanished. It is not a development one should deplore. When all is said and done, folk costumes are not adapted to modern life. The pure, rich colors must have looked fine against white-washed half-timbered cottages and in brightly painted farmhouses: they do not go well with a tractor, or in a kitchen with a refrigerator and an electric oven.

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INSIGHT

A SHORT SHORT STORY

By FRÍÐJÓN STEFÁNSSON

Translated from the Icelandic by Magnus Magnusson

IT was autumn. A mud-streaked old truck was jolting over the rutted track along the shore. There was a girl in the passenger seat, a Faroese girl whose name was Kristine Jensen, wearing a shabby old coat; she was small and dark, with a prominent birth mark over her right eye—rather a plain, timid sort of girl. She was now on her way back home after having worked on the farm all summer, her earnings intact in the suitcase on her lap; she had booked a passage to the Faroes on a fishing smack, and now she was thinking only of her home-coming. The driver had given up trying to make conversation, and was concentrating on trying to avoid the worst of the holes in the road; his nose was running, and from time to time he sniffed and wiped his sleeve across his upper lip. Soon the truck rounded a curve and was lost to sight.

But the pale, sturdily-built young man leaning against the roughcast wall of the cow-shed did not move. Only a few moments ago he had been saying good-bye to this girl from the Faroes, and felt the warmth of her hand in his; then the door of the truck had slammed shut on her with bitterly ominous finality.

For one brief summer they had worked together, he and this girl. Into his life she had brought sunshine, and the sweetness of her singing and her voice sounded a constant refrain of hap-

piness in his mind. She had told him about her homeland, those sea-battered islands in the heaving Atlantic, and lovingly she had described them to him, their flowering in green summer beauty above the irresistible blue ocean. She made everything she said sound like a fairytale; she herself was a fairytale . . .

And now she was leaving him, for ever—this girl whom he had adored with all the sincerity of first love.

The people on the farm had said that she was plain. How could they say such a thing? They had also made fun of her way of speaking; yet it was a lovely way of speaking, even though she had a foreign accent. Had they never heard her voice as it really was? Had they never been aware of its enchanting tones, silvery as the murmur of a brook?

"My beautiful homeland" . . . That was the song she had sung most often, and now for a moment it echoed in his mind again, only to be snuffed out at once by the brutal realization that Kristine was gone. And now even the sound of the truck had died away.

A breeze from the south ruffled the hair on his forehead and he turned his face to the north, to the massive haze-blue mountains that reared up behind the farm. He could smell the autumn in the air. Away in the distance he could hear the bleating of sheep.

Somewhere over there, deep in the mountains and far away, were the

fairytale valleys he had heard about, with green pastures and tree-fledged slopes and silvery brooks whose laughter was like her singing. It was there that he had built his dream castles for himself and Kristine. Such would be his dreams as he went silently about his work, fetching the fodder from the dark hayloft and tending the cows in the warm and comfortable shed whose every nook and cranny he knew like the

back of his hand. Perhaps he would allow himself to dream that even the impossible might come true.

With a sigh he turned and began to walk back towards the farmhouse with slow, hesitant steps. Near the doorway he caught his foot on a piece of wood and stumbled. As he rose to his feet his hands fumbled for the farmhouse wall and he blinked his eyes—blue-gray eyes that had never been able to see.

Friðjón Stefánsson is an Icelandic writer whose specialty is the short story.



SCANDINAVIANS IN AMERICA

Denmark's Prime Minister, Viggo Kampmann, paid an unofficial but comprehensive visit to the United States February 11-19. The main purpose of the trip was to inaugurate the Danish arts and crafts exhibit in Chicago on February 16 where to it had been moved from the Metropolitan Museum in New York. But Mr. Kampmann had a very busy schedule elsewhere also. Immediately after his arrival in New York, he took the initiative in formalizing on a more permanent basis the joint efforts of government agencies and private enterprise to stimulate Danish-American cultural and commercial cooperation, which had reached a record height during the Denmark Year in 1960. This was done by creating a coordinating committee in New York under the chairmanship of Mr. Just Lunning, general manager of Georg Jensen Inc.

During his stay in New York, the premier also made a trip to Mystic Seaport in Connecticut in order to negotiate about an exhibit from the Danish Maritime Museum in Kronborg Castle to be shown at Mystic during the summer months.

From New York Mr. Kampmann went to Washington as the first head of a foreign government to pay a call on President Kennedy. During an informal luncheon at the White House Mr. Kampmann acquainted the President with the misgivings of the Scandinavian governments concerning certain difficulties which the Scandinavian Airlines System is having with maintaining its traditional landing rights in the United States. He also told Mr.

Kennedy about the concern of Danish shipowners about the trend in American shipping to expand the ship-American policy.

From Washington Mr. Kampmann flew to Chicago where he received the freedom of the city and opened the Danish exhibition. On the last leg he visited San Francisco from where he returned home by SAS plane.

Prime Minister and Mrs. Tage Erlander arrived in New York on March 28 via SAS from Stockholm. It was the Swedish Premier's third visit to the United States, and Mrs. Erlander's first. On March 29 the Prime Minister had an appointment with President Kennedy in Washington. One of the following days he met Secretary-General Dag Hammarskjöld. During the Easter weekend Mr. and Mrs. Erlander made a motor trip through Virginia and North Carolina with the Swedish Ambassador in Washington. On April 4 the Prime Minister opened an exhibition of Swedish arts and crafts at the Duluth branch of the University of Minnesota, and the next day he and his wife were in Minneapolis. On April 6 the visitors flew to San Francisco and then proceeded to Los Angeles. On April 11 they flew back to Sweden via SAS' polar route which the Premier helped inaugurate in 1954.

In 1952 Prime Minister Erlander spent two weeks in the U. S., visiting New York and Washington as well as Chicago, Minneapolis, Detroit, etc. He has eight first cousins in the Middle West. In 1954 the Premier spent most of his time on the West Coast.

Naima Wifstrand, grand old lady of the Swedish theater, who has appeared in several of Ingmar Bergman's films, is featured in Radio Sweden's first contribution to Broadcasting Foundation of America's new series "Panorama of the Lively Arts". BFA serves 187 radio stations with programs from abroad. Many Swedish ones have been included in its "International Almanac" and "Portrait of a City" which have been running since 1958, and last summer music from the Stockholm Festival was heard over most of these stations.

Anton Jakhelln, Division Chief of the Meteorological Institute, Oslo, represented Norway at the First Session of the World Meteorological Union's Commission for Hydrological Meteorology, held at Washington, D.C., April 12-26, 1961.

Scandinavian Echoes, the Norwegian radio program on WEVD, New York, marked its 25th anniversary on February 11, with a special program offering a talk by Norwegian Consul General K. Thommessen, plus musical entertain-

ment. Hans Berggren, Norwegian-born originator and moderator of the program, was subsequently awarded the Medal of St. Olav.

Dr. Dwight J. Ingle, Chairman of the Department of Physiology at the University of Chicago, is the Chairman of a committee to raise a fund to commemorate Dr. A. J. Carlson, the late Frank P. Hixon Distinguished Service Professor of Physiology at the University of Chicago. Such a memorial will commemorate the illustrious name of A. J. Carlson by service to the living, to medical students especially, in bringing to them great medical scientists who can teach and inspire them as Dr. Carlson did.

Dr. Lester Dragstedt wrote in an obituary of Dr. Carlson: "It is probable that no man in America not engaged in clinical practice had so great an effect on medicine. . . . Scientist, philosopher, teacher, and humanist, A. J. Carlson made a great contribution to his adopted country, his university, his fellow scientists, and to the medical profession."

THE QUARTER'S HISTORY



DENMARK

AS AN EXPORTER of agricultural products, Denmark is embarrassed by the fact that the European markets are still at sixes and sevens—or rather eights after the inclusion of Finland in EFTA. In spite of a generally favorable economic situation, the country's agricultural exports were no higher in 1960 than in 1959, a rising trend during the first six months having been eliminated by a reversal during the last six. However, industrial exports rose by 1.4 billion kroner, 11 percent, to 5 billion kroner. Particularly favored were the exports of machinery, chemicals, textiles, clothing, and furniture, the latter item rising as much as by 30 percent. Canned food, however, declined somewhat. A new item, mink, mainly for export to the U.S.A., had an explosive development to a yearly production of about one million furs, making Denmark the world's third largest producer of mink per capita. Another spectacular success is that of the Danish radio industry, whose exports passed the 150 million kroner mark in 1960, in contrast to 5 million kroner in 1947. Sets, parts, and components are bought by 120 different countries.

In spite of the world shipping crisis, Danish shipping held its own. This is largely due to the increase in freight lines maintained by Danish shipowners since World War II to about 60, with twice the tonnage of 1939. Another factor is the tremendous increase in the tanker tonnage to almost one million gross tons.

A NATIONWIDE public discussion about the best ways in which Denmark could assist the underdeveloped regions of the world swept the nation since the beginning of the year. With 32 million kroner already spent on technical assistance, Denmark per capita has already given more assistance to underdeveloped countries than any other country in the world. Per capita it has also sent more experts—over 600—in many and varied fields to such countries and has been host to more students—over 1,100—than any other country. However, Danes agree that this is not enough, and the finance committee of the Folketing has gone in for a government proposal to double Denmark's current contribution to the various U.N. assistance programs, to make it 13 million kroner in all.

But even this showing is considered not good enough, and now the whole nation is discussing what else can be done.

The moving spirit in this philanthropic campaign is Premier Viggo Kampmann. He started the ball rolling by proffering the idea that Denmark could *adopt* an underdeveloped country in a similar vein as have many cities in prosperous countries “adopted” sister cities in suffering countries since the last war. After a good deal of discussion the idea was abandoned, however, as unrealistic. It was pointed out that assisting even a small country involved billions rather than millions and might overtax the ability of a land like Denmark. Also, when debated unofficially at the Casablanca conference, the Africans seemed less than enthusiastic, fearing some kind of new

trusteeship at variance with their newly won and much treasured sovereignty.

Undaunted, Mr. Kampmann went on to other projects. He proposed to put Danish aid on a long-range basis involving some 10 million kroner yearly for a period of ten years. He also took the initiative for the creation of a coordination board comprising government officials and spokesmen of private organizations active in aiding underdeveloped countries, such as the Danish Red Cross, the Danish International Cooperation Association, and the National Board of Youth Organizations.

This initiative branched out in all directions. On January 15, the International Cooperation Association (*Mellemfolkeligt Samvirke*) held a five-hour long meeting in which 70 representatives of the government, the political parties, private enterprise and various organizations took part. There was general agreement that Denmark's part in the international effort must be considerably expanded. The question whether aid through the facilities of the United Nations and its specialized agencies or bilateral arrangements were preferable was discussed at length. Aid through the U.N. was generally favored, although it was agreed that certain forms of aid, in particular scholarships, could be extended bilaterally or on an inter-Nordic basis.

The same and similar questions were discussed in the last days of January at a national meeting of some 450 members of various youth organizations. Again, as at the previous meeting, Premier Kampmann was the main speaker. He voiced the opinion that aid to underdeveloped countries will be the main foreign relations problem in coming years. He pointed out that one

way Denmark could help was to give experts preparing to go to underdeveloped countries a specialized training for that purpose in Denmark.

Other suggestions came from various sides. The Association of Civil Engineers (*Ingeniør-Sammenslutningen*) suggested the creation of special engineering courses for students from underdeveloped countries. Also proposed were various initiatives in cooperation with the other Scandinavian countries.

COORDINATION of the Scandinavian countries' aid to underdeveloped countries was one of the main topics among the 125 points on the agenda of the Nordic Council during its week-long session at Christiansborg Castle, February 17-25. The Council recommended that the governments set up a committee of cabinet ministers to map a joint effort. One of the suggestions ventured concerned the establishment of a Scandinavian institute for the training of administrators.

Forty cabinet ministers and 108 members of the five Nordic parliaments participated in the Council's deliberations. One of the main subjects discussed was the expansion of the fishery limits to 12 miles and certain local problems involved, such as that of Swedish shrimp fishermen who would be cut off from their traditional fishing grounds by the new Norwegian limits. The debate revealed a difference of opinion about the future of the European market blocs and whether a comparatively long time is to be anticipated before the six and the now eight can be amalgamated, as the Danish Foreign Minister J. O. Krag expected, or whether that could be done within about a year, as Norway's

Finn Moe hoped. Another important topic was expanded: inter-Nordic trade in agricultural products. The Danes want favored treatment for Nordic exporters of food items that cannot be produced sufficiently in one or another of the five countries. A proposal to create a Nordic literary prize of 50,000 Danish kroner yearly was carried unanimously.

On the last day of the meetings it was resolved that the next session of the Nordic Council should take place in Helsinki next February. This session ended with a celebration at historic Frederiksberg Castle with Danish soldiers parading in the uniforms of the former Danish Horse Guards.

DURING A FAREWELL DINNER for U.S. Ambassador Val Peterson, who became tremendously popular by learning Danish and traveling constantly all over the country, he cautioned his numerous Danish friends against too aggressive expansion of the Danish export market in the U.S.A. Such action might endanger the present tremendous good-will by antagonizing American farmers and produce restrictions, he said. He thought a slower but steady approach would be wiser.

THE SOCIAL-DEMOCRATIC Party took an unusual initiative in February by publishing a draft to a new party program and submitting it to nationwide public discussion. The new program is scheduled to be adopted at a party convention in Copenhagen in June. In the meantime, the draft is being discussed by some 1,300 local clubs who could submit amendments by April 11. This revolutionary procedure has been widely lauded.



FINLAND

FINLAND will have a presidential election in the beginning of 1962. On January 15 and 16 those entitled to vote will elect 300 electors who on February 15 will gather in the Parliament building in Helsinki, under the chairmanship of the Prime Minister, to elect the new President. If a candidate on the first ballot gets more than half of the electoral votes, he is elected President of the Republic. In case an absolute majority is not reached, there will be a second ballot. If still no candidate gets a minimum of 151 electoral votes, a third and last ballot takes place. This time the electors have to give their votes to either of the two candidates who on the second ballot had the highest number of votes. It is obvious that this system—which is based on an Electoral College unbound by commitments to or directives from the voters—affords room for much political maneuvering. Many electors have to abandon their favorite candidates at an early stage of the procedure to make sure that the candidate who is most unacceptable to them is not elected. Moves and countermoves are made, promises are given and taken and it has happened many times that the outcome has been unclear until the third ballot is over.

It is not difficult to understand that the presidential election in Finland is a game played for high stakes. The President of the Republic, whose term of office is six years, has a much more central and influential position than the Scandinavian monarchs. Although the general principle is that the Presi-

dent cannot act without the cooperation of the Cabinet, which in its turn has to enjoy the confidence of Parliament (Eduskunta), the Constitution grants the Head of State prerogatives which in certain circumstances can be of decisive importance. It is of particular significance that, according to the Constitution, "Finland's relations with foreign powers are directed by the President".

This time the election campaign has begun unusually early. Nearly a year ago the Agrarian party (one of the three big parties in Finland, the others being the Social-Democrats and the Communists) announced that the party will work for the re-election of President Kekkonen. The Agrarian newspapers have declared that no one except the present President is qualified to handle Finland's delicate relations with the Soviet Union. Only very few people deny the President's extraordinary skill and great merits in handling Finnish-Russian relations. But the Agrarian attitude has in many circles been considered discriminatory and unfair towards other parties and candidates: all the parties have declared that they back the so-called Paasikivi Line, the policy of good relations with the powerful eastern neighbor and of political neutrality in international conflicts. The Agrarian approach to the presidential elections has immensely irritated the biggest opposition party, the Social-Democrats, which, because of the negative Soviet attitude to the present leadership of the party, is super-sensitive to intimations of the party's complicated position towards the Russians.

In the beginning of the year the Social-Democrats suddenly announced

that they had asked Attorney General Olavi Honka to be its candidate for the Presidency and that Mr. Honka was willing provided he had substantial support also from other parties. Mr. Honka also declared that he, if elected President, will follow the Paasikivi Line in his foreign policy. The Social-Democrats then turned to the three small non-socialist parties, the Conservatives, the Liberals, and the Swedish Party and found that Mr. Honka had supporters in all these groups. Thereupon Mr. Honka officially announced that he had accepted the nomination. It is obvious, however, that, particularly, in the Liberal and in the Swedish Party, there will be serious splits into Honka and Kekkonen factions, and it seems very likely that this will be reflected also among the electors representing these two parties. It goes without saying that this situation makes it even more difficult to predict the result of the election. It probably will be very close.

As Attorney General, Olavi Honka, aged 67, kept his high post after having been nominated by the Social-Democrats but retired shortly after because of his age. He is a highly respected jurist who has handled his position as the country's highest guardian of the law with authority and impartiality. It is of particular interest that he, although his candidacy was introduced by the Social-Democratic party, is not a Social-Democrat himself. The party's decision to offer him the nomination has been considered a tactical move aimed at finding a candidate who would get wide support from the three minor opposition parties. Mr. Honka is actually no party man at all; his sympathies might, however, be closer

to the Conservatives than to the Social-Democrats. He has never taken an active part in political life, and this has been considered both an asset and a disadvantage.

Just before Easter the Communists announced that they also had chosen their candidate for the Presidency. Their candidate is Mr. Paavo Aitio, First Vice Speaker of Parliament. Mr. Aitio, 43, is a professional politician who is considered to have handled his duties as Vice Speaker in a more unbiased way than could have been expected from most other Communists. He is, however, hardly one of the real leaders of the extreme left; they are mostly people of a more hardboiled type than the relatively moderate and quite good looking Vice Speaker who in certain situations seems to be used by his party as a figurehead. Mr. Aitio's chances for the Presidency are nonexistent. It seems apparent that the electors will have to make their choice between two candidates, the present President of the Republic, Urho Kekkonen, or the newly retired Attorney General, Olavi Honka. The possibility of a dark horse appearing at the last moment can, however, not be entirely excluded.

THE QUESTION of Finland's association with the Outer Seven was brought to a satisfactory conclusion in March. A Finnish delegation and the permanent delegations of the EFTA member states reached unanimity in Geneva concerning the text of the agreement on the relations between Finland and the EFTA countries. A few weeks later the agreement was signed in Helsinki by the Finnish Minister of Trade and Industry, Dr. Karjalainen, and the

Ambassadors of the EFTA member countries. The next and last step will be the ratification of the agreement by the Parliaments of the seven EFTA countries and the Finnish Parliament.

Finland has not become a member of EFTA proper but of a new free trade area called EFA (EFTA-Finland Association) in which Finland has the same rights and obligations as the EFTA countries have to one another and the special advantages foreseen in the Lisbon Draft Agreement. As regards the administrative arrangements a Joint Council will be established on which each EFTA country and Finland are equally represented. It has the same tasks as the EFTA Council in regard to the EFTA Convention and its application.

The provisions concerning Finland's position in the Joint Council and Finland's right to vote have been formulated in such a way that the decisions of the Council are binding on Finland only if Finland accepts them without reservation. If, on the other hand, a Council resolution made by a majority vote is submitted to the Joint Council at the request of a party to the Agreement between Finland and EFTA, the Joint Council can decide that the decision of the Council is binding also on Finland. Such a decision requires the support of four members of the Joint Council.

It is agreed, further, that Finland on the one hand and, on the other hand, the EFTA countries which have made a unanimous decision to terminate the Agreement, can do so on giving three months' notice of withdrawal. However, the Joint Council can decide that the application of the economic provisions will continue for a further

nine months from the day that the termination becomes effective.

As a result of her membership in the new EFTA-Finland Association Finland will reduce customs duties on imported goods from the EFTA-countries by 30 percent on July 1. In the future Finland will follow (with some exceptions provided for in the Agreement) the same schedule as the EFTA states in further reductions of customs duties.

The establishment of the EFTA-Finland Association means a consolidation of some of Finland's most important traditional markets and thus guarantees undisturbed continuation of Finland's economic development. As a consequence of this it also guarantees peaceful betterment of social conditions which again—particularly in a country where the Communist party is as strong as it is in Finland—means stability in political life. And last but not least: Finland's close adhesion to EFTA means that her vitally important ties with the Western World have been greatly strengthened.

PRESIDENT KEKKONEN in March paid a State visit to Norway where he and Mrs. Kekkonen were cordially received by King Olav and the royal family. The President—the most widely traveling of all Finnish Presidents—will in the near future continue his extensive program of State visits. Having paid a visit to England in May at the invitation of Her Majesty's Government, he will go to Austria, a return visit for President Schär's State visit to Finland a year ago. In the early fall President Kekkonen will go to Canada as the guest of the Canadian Government, and will also at that time visit the United States.



EASILY the most important event in Iceland during the first quarter of 1961 was the solution of the fishing dispute with Great Britain after it had for years separated neighbors and poisoned the atmosphere within the Atlantic Alliance. A peaceful settlement of the "Cod War", as it was frequently called, was arrived at after prolonged negotiations and duly took effect in spite of strong opposition in both countries.

The basic problem is that the continental shelf of Iceland contains some of the world's richest fishing banks. European fishermen have sailed across a thousand miles of ocean to fish on these banks, often within sight of the Icelandic coastline. At the same time Iceland offers few natural resources on land, and the population bases its economic existence almost entirely on these same fishing banks. When nations all over the world began to dispute the old cannon-ball territorial limits of three miles from the coast, the Icelanders were bound to claim wider areas for their own jurisdiction and exclusive fishing as well as for the all-important preservation of spawning grounds. This the Icelanders did soon after the re-establishment of their republic.

To the first extension, from three to four miles with changed base lines (from which the limits are drawn) in 1952, the British fishing industry reacted violently. A landing-ban was imposed upon Icelandic fish in England thus closing one of the biggest markets of the Icelanders. The Soviet Union

then stepped in and offered to buy Icelandic fish, and soon became Iceland's largest customer. When Iceland again extended her limits in 1958 from four miles to twelve, the British Government sent warships to protect its trawlers fishing inside the new limits. The "Cod War" was on, and it came perilously close to armed conflict and loss of lives.

The solution was a compromise. Iceland will permit British trawlers to fish in limited areas certain months of the year for the next three years. Disputes over any future extensions of the limits are to be resolved by the International Court of Justice at The Hague. In return Britain not only recognized the twelve-mile limits, but recognized a further extension through a new change in baselines.

In Iceland the two opposition parties, the Progressives and the Communists, attacked the settlement fiercely in debates that lasted many days and nights in the Alþing. They claimed the Government had, contrary to its own promises, retreated by permitting British fishing inside the twelve-mile limits, and furthermore that future legal settlement by the World Court was a surrender of Icelandic rights.—In Britain there was also an outcry. The fishing industry attacked the settlement as a British surrender. The general consensus of the world press was, that Iceland got almost all of what it had wanted and that the British Government had sacrificed much in order to obtain a peaceful solution.

THE ALÞING finished its annual session early this year, before Easter. Aside from the settlement of the fisheries dispute it completed a better than

normal work load; among bills passed were reforms of the banking system, a bill providing for equal pay for men and women for equal work, extended long-term loans for the fishing fleet, a new loan fund for university students, and many other measures.

THE MOST DIFFICULT element in the Icelandic economy is the utter uncertainty of the raw material upon which the nation's principal industry depends. This is, of course, fish. Tremendous sums have been invested in ships, freezing plants, harbors and other installations for receiving and processing the fish. But the laws governing life in the deep ocean are largely unknown to man, and no one knows when and if all the effort and money expended will bring any returns. This year has, so far, been one of great disappointment. Due to labor disputes the fleet was late in starting its main season after the turn of the year, but since operations commenced, the catches have failed. This means heavy financial losses to seamen and shore workers, loss of revenue to the state, loss of foreign currency, which in turn means losses in trade. The Icelanders could only hope that the spring and summer would be more favorable, but even so the year can hardly become an average, not to say, a good one.

THE ARTS are lively as always, irrespective of fish catches. In the theater *The Rhinoceros* by Eugene Ionesco has given much food for thought and debate in the press. In the art galleries Master Kjarval has given one of his surprise exhibits, and there has been a major exhibition of the works of Gunnlaugur Blöndal, who excels as a painter of the fair sex.



PRINCESS ASTRID of Norway, younger daughter of King Olav and the late Crown Princess Märtha, was married to Oslo businessman Johan Martin Ferner on January 12. The wedding ceremony, at which Nidaros Bishop Arne Fjellbu officiated, took place in the Asker Church. The event was attended by over 500 guests, including members of many royal families in Europe.

Norwegian Broadcasting Corporation gave a 40-minute radio description of the ritual. NBC-TV, reportedly at the request of King Olav, limited its television report to 5 minutes. Many reporters from foreign newspapers and wire services were at the Asker Church to cover the wedding.

Born in 1932, Princess Astrid—Mrs. Ferner was baptized Astrid Maud Ingeborg, which will remain her official name at the Royal Court. By decision of King Olav, she retains the privilege of using the title of Princess. For some time, she will continue to carry out official duties.

TWO CHANGES in the Norwegian Cabinet took effect in mid-February. The Minister of Defense, Nils Handal, was granted permission to retire so that he could seek the position as Governor of Oppland. He was succeeded by Gudmund Harlem, Minister of Social Affairs. At the same time, Olav Bruvik, President of the Norwegian Textile Workers' Union, was appointed new Minister of Social Affairs.

Mr. Handal, 54, had headed the Ministry of Defense since early 1955,

and thus had served about six years. He has been a Cabinet member since November 2, 1953, first as Minister of Industry. Defense Minister Gudmund Harlem, 43, had been chief of the Ministry of Social Affairs since August 1, 1955. A distinguished physician, he has won international recognition for his contributions to the rehabilitation of cripples. His successor, Olav Bruvik, 48, was elected President of the Textile Workers' Union in 1950. He is a member of the Bank of Norway's Board of Directors, the Federation of Labor's National Secretariat, and the Executive Committee of the Norwegian Labor Party.

THE NORWEGIAN Labor Party's national committee, in proposing a new program for the period 1962-65, confirmed that there was no change in the party's stand on the question of nuclear weapons in Norway. The program post read as follows:

"Durable peace can be achieved only through agreed and controlled disarmament comprising all weapons. The Labor Party will actively support efforts within the framework of the U.N. to conclude agreements on disarmament measures that will reduce military forces of all nations and bring nuclear weapons under international control, with a view to their final abolishment.

"Until this occurs, it is of the greatest importance to prevent the spread of nuclear weapons and to limit the number of atomic powers as much as possible. It is especially important that the major powers, as soon as possible, reach agreement on permanent cessation of tests with nuclear weapons, under safe international control.

"The Labor Party maintains its



Norsk Telegrambyrå

*Finnish and Norwegian Heads of State meet in Oslo.
From left: President Urho Kekkonen of Finland, Princess Ragnhild, Mme.
Sylvi Kekkonen, Princess Astrid, King Olav V of Norway.*

stand against permitting nuclear warheads to be stored on Norwegian territory. Only if our security is threatened by substantial changes in the international situation should there be any occasion to consider a revaluation of the position on this question. As a sovereign state, Norway will through its constitutional organs decide what measures are needed at any time to guard its security and independence."

FINNISH PRESIDENT and Mrs. Urho Kekkonen were guests of King Olav of

Norway on an official visit to Oslo, March 8-10. The occasion marked the first Finnish state visit to Norway in 35 years. Afterwards, the Presidential couple stayed two days at the King's lodge for the Holmenkollen meet.

Addressing a gala dinner at the Royal Palace, President Kekkonen urged unceasing efforts to preserve world peace. All nations should join forces to achieve this highest of all goals, he said.

King Olav stressed that Finland and Norway have a common objective, namely to protect their national free-

dom, and, to the best of their ability, help to promote peace. The King expressed hope that Nordic cooperation would serve as a useful and significant example for other nations.

THE SWEDISH FREIGHTER, *M. S. Vikaren* left Oslo on February 4, with 600 tons of sun-dried codfish for starving Congolese. At the same time, the Norwegian Red Cross completed its nationwide Congo emergency food drive. With many districts still to report, total collections were estimated at over 5 million kroner, sufficient to pay for 1,000 tons of stockfish. In addition, the International Red Cross at Geneva had bought 500 tons of Norwegian stockfish for shipment to the Congo.

The campaign got off to a good start with a 250,000 kroner contribution from the Government. Last December, the first 5 tons were flown to the Congo. Later, 100 tons were airlifted from Bergen by seven C-130 Hercules transports made available to the Norwegian Red Cross by the U.S.A. Then came the 600 tons sent on *M. S. Vikaren* and 40 tons on *M. S. Fernland*. Besides, 100,000 kroner was transferred for purchasing palm oil from African suppliers.

PUBLIC DEMONSTRATIONS against atomic weapons were held in at least thirteen Norwegian towns on March 19. Protesting against the introduction of nuclear weapons in Norway (which the Government repeatedly has declared it will not advocate in time of peace), these rallies were arranged by a group of non-Communist intellectuals known as the Committee of 13. In a counter move, 33 equally distinguished citizens urged that the question of introducing tactical A-weapons in Nor-

wegian defense should be the subject of an objective study.

The demonstration in Oslo was calm and orderly, without incidents of any sort. Some 6,000 participants rallied in the Town Hall Square to hear addresses by the noted painter Alf Rolfsen; Arne Haugestad, president of the Oslo Student Society; Rector Liv Kluge; Health Director Karl Evang; and Professor Johan B. Hygen. Elsewhere, participation in protest rallies was rather disappointing to the sponsors, reported *Arbeiderbladet*.

SIX OF NORWAY's nine Bishops have issued a warning against permitting women to serve in the Evangelical Lutheran State Church. In a joint statement the six Bishops said they found it impossible to ordain women, or in any other way make a positive contribution to their service as pastors. Employment of female clergymen was irreconcilable with the basic attitudes and the direct enunciation of the New Testament, they said.

The joint statement was signed by Bishops Johannes Smemo, Oslo; Bjarne Skard, Tunsberg; Ragnvald Indrebø, Bjørgvin; Kaare Støylen, Agder; H. E. Wisløff, South Hålogaland; and Fridtjov Birkeli, Stavanger. The three who did not sign were Bishops Kristian Schjelderup, Hamar; Tord Godal, Nidaros; and Alf Wiig, North Hålogaland.

Meanwhile, on March 19, Mrs. Ingrid Bjerås, who graduated from Theological Seminary several years ago, was ordained by Bishop Schjelderup. She is the first woman in Norway to be granted ordination permit.

TOP HONORS in the four main events of the Holmenkollen international ski-

ing contests were equally divided between skiers from the Soviet Union and Norway. Altogether 130 foreigners from 15 countries participated in the events held in early March.

Nikolai Shamov, of the Soviet Union, won the special jumping contest, scoring 447 points, with Hemmo Silvennoinen of Finland 4.5 points behind. The best Norwegian, Thoralf Engan, was fifth.

Another Soviet skier, Nikolai Gusakov, won the Nordic Combined, piling up 444 points to beat Ole Henrik Fagerås of Norway by 4 points. Norwegians placed first in cross-country races. Sverre Stensheim won the gruelling 50-kilometer for the third straight year. And Harald Grønningen took the special 15-kilometer race, as he did in 1960.

NORGES IDRETTSFORBUND—the Norwegian Confederation of Sports—to which about every tenth Norwegian belongs, marked its 100th anniversary on March 15 with three celebrations in Oslo. The Confederation dates back to 1861 when the Central Association for the Spread of Physical Exercise and the Use of Arms was formally established. In subsequent years, the organization was split and reunited four times. After World War II, in February 1946, the Confederation was formed to comprise all fields of sports, from skiing and skating to soccer and track. In the past three years, it has gained about 18,000 new, dues-paying members. Before the end of 1961, the Confederation hopes to reach a membership of 400,000.

The centennial celebration ended with a jubilee dinner attended by King Olav and Crown Prince Harald. Speak-

ing as "a sportsman to sportsmen," the King paid warm tribute to Norges Idrettsforbund, emphasizing that active participation in sports is a necessity for the youth of today. Earlier in the day, the Confederation opened the centennial with a reception at which Parliament President Nils Langhelle brought greetings and a gift of 100,000 kroner from the national legislature.

ACCORDING TO a Government decision announced March 24, the Norwegian fishery zone was extended from 4 to 6 nautical miles on April 1 and will be expanded from 6 to 12 miles on September 1, 1961. Norwegian trawlers up to 300 gross tons will until further notice be permitted to fish in the zone between 4 and 6 miles. Vessels of more than 300 tons may trawl in this zone until October 1, 1961. Regulations banning holiday fishing will not be affected.

The 2-stage extension was approved by both divisions of the Norwegian Parliament, first by the 112-member Odelsting and then by the 38-member Lagting. The controversial question of trawling rights between the 4 and 6 mile limits was the subject of a 7-hour debate in the Odelsting. A large majority, which included Representatives of all parties, supported a compromise proposal recommended by the Foreign Affairs Committee and subsequently adopted by the Government.

One of the two rejected minority proposals urged that all trawling inside the 6-mile limit be banned from July 1, 1961, as demanded by fishermen in North Norway. This was defeated by 84 to 14 votes. The other, also turned down by a sizable majority, proposed that trawlers above 300 gross tons

should be granted unrestricted fishing rights in the 4-6 mile zone, as demanded by trawling and filleting companies.

MISS FRANCES E. WILLIS, U. S. Ambassador to Norway since 1957, was the object of warm tributes in the Norwegian press at the time of her departure from Oslo in late March. She left to assume her new post as Ambassador to Ceylon.

The new American Ambassador to Norway, Clifton R. Warton, arrived in Oslo in mid-April to take up his new duties. He has formerly been American Minister to Rumania.

NORWAY'S important winter herring fishery, so called because it centers on high-priced fat herring, was called off at midnight February 28. The result was the worst on record since 1934.

According to dispatches from Ålesund, main port for the herring fleet, only about 40,000 tons of fat herring, with a first-hand value of less than 15 million kroner had been landed at the end of the winter herring season. Last year, when the season was one week longer, the fat herring catch totalled some 225,000 tons, worth about 70 million kroner to the fishermen. This year, the season had barely started when the drop in fat content forced the Co-operative Herring Sales Association to switch to the lower spring herring price.

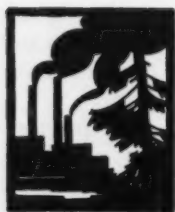
THE GOVERNMENT of Norway, on February 18, urged wholehearted support for U. N. operations in the Congo and complete cessation of unilateral interference in the difficult situation. At the same time, the Government expressed full confidence in the integrity

and the impartiality of U. N. Secretary-General Dag Hammarskjöld. If necessary, U. N. intervention was suggested to prevent civil war.

A statement made by Acting Foreign Minister Arne Skaug observed in part: The Government of Norway is shocked by the tragic death of former Prime Minister Patrice Lumumba and two of his associates. More than ever before, everything must be done to support efforts of the United Nations in the Congo. If the U. N. gives up, there is danger of a bloody civil war and the Congo may become directly involved in the East-West struggle.

In the opinion of the Norwegian Government, the only course ahead is to give wholehearted support to U. N. operations in the Congo and to abstain from all unilateral interference, whether civil or military. Moves to strengthen the U. N. will increase prospects for saving the people of the Congo from disaster. No single country has any right to exploit the situation for purposes contrary to the aims of the United Nations. All military or semi-military forces not under control of the U. N. must be withdrawn from the Congo. And U. N. forces must be enabled to fulfill their task, and, if necessary, intervene to prevent civil war.

The Acting Foreign Minister's statement went on to declare: The Norwegian Government is disappointed that the unfortunate situation has been exploited for new attacks on United Nations operations in the Congo and the Secretary-General, as well. During the entire operation, the Government and the people of Norway have had full confidence in the integrity and the impartiality of Mr. Hammarskjöld.



SWEDEN

A NEW DRIVE for direct aid to countries in Africa and Asia, with the motto "Freedom from Hunger," has been launched in Sweden. In an address over the radio and TV systems King Gustaf VI Adolf recalled that five years ago a similar campaign brought in four million kronor (about \$800,000), which was used for aid to Ethiopia, Ceylon, and Pakistan. It is hoped that the total this time will reach six million. The Government, according to a recent announcement, is prepared to recommend that the Riksdag appropriate the same amount.

The main source of voluntary contributions will probably be overtime work in industry, which will be matched by employer donations. Part of the funds will be used for continued aid in Ethiopia and Ceylon. In addition, it is planned to establish a trade school in Africa, similar to a Swedish school already in operation in Pakistan. In Addis Ababa there is a Swedish clinic for children. Excluding the capital, Ethiopia has only one doctor per 300,000 inhabitants, and Sweden now hopes to be able to contribute toward the improvement of public health also in the rural districts.

The recent budget bill for 1961-62 called for an increase in appropriations for foreign aid from 20.9 to 34.6 million kronor. Public opinion, however, seems to favor larger efforts via the government budget. Immediately after the presentation of the budget bill the leading Social-Democratic paper recommended a substantial increase in foreign-aid appropriations. The Center

party representatives in the Riksdag recommended a total of 51 million kronor and the Liberal group 68.4 million, while the trade union leaders were said to aim at an even higher level.

PARIMUTUEL BETTING has become a big business in Sweden. There are twenty-nine trotting courses, of which fourteen are permanent, while racing has four courses. The annual turnover is around 200 million kronor (\$40 million), and of this the trotters contribute some 175 million. The government's slice amounts to about 32 million kronor. Parimutuel betting was legalized in Sweden in 1923. It was first introduced in 1890 but forbidden eight years later.

SOME 1,500 NEW FAMILY NAMES are approved annually by the Name Bureau in Stockholm, which was established in 1920. Most of the applicants have names ending in -son, a category that is likely to keep the agency busy for many years to come. Despite the large-scale adoption of new names during the last few decades, no less than two-thirds of the Swedish people still have "son names." The most common ones are Andersson, Johansson, and Carlsson or Karlson, each of which has well over 300,000 representatives.

All new names that sound ridiculous or are linguistically offensive, evoke improper associations or are similar to already existing ones are turned down by the Name Bureau. Among those that have been rejected in recent years are Blondi and Cactus, Lodbok, the name of a legendary Viking of the ninth century, Minsting, or "Littlest," and Lejonbrum and Lejonbrus which

also would have sounded ridiculous, at least to Scandinavians.

Christian names may also be changed after approval by the Name Bureau, but such cases are rare. A young man christened Justus Canutus Germanus is now Knut Georg, one baptized Mephilosef was permitted to change his name to Martin, and Philippus became Filip.

A TEAM of Swedish scientists are at present trying to find out the nature of the ingredients that were used to bake a 2,500-year-old piece of bread found in connection with an archaeological excavation in the Central Swedish province of Uppland.

The piece of bread was found within a circle of stones—the purpose of these are unknown—and surrounded by a charred layer which had helped to preserve it. The bread is not the first prehistoric find of this type recorded in Sweden but it is one of the oldest.

Today's housewives would hardly appreciate the recipe. According to historian Björn Ambrosiani, who is one of the scientists engaged in the investigation, the Stone Age bakers did not use only grain when making bread. In similar finds that have been analysed there have been traces of weeds and some nitrogenous matter—probably blood.

THE FIRST NATION-WIDE regular school television program "People at Work"—a vocational program—had its première on Swedish television on February 6. It is estimated that some 25,000 pupils in well over 500 schools throughout the country watched the program and will follow the entire series of 29 programs scheduled for this first term of school TV.

The 20-25 minutes' long programs were intended for pupils in the 6th and 7th grades and were televised three days a week during the spring.

Most programs were of a practical character with a view to presenting such educational material as is ordinarily not available in the class room. Besides the "People at Work" series, presenting various professions, the school television featured the following series: "Behind the Headlines", an orientation of our times, "Physics in Daily Life", "Big City", a series of geography lessons about London, and finally some Danish programs in order to make the children familiar with that Scandinavian language.

In order to make the programs effective a special school TV handbook had been published by the Swedish Broadcasting Corporation and made available to the schools. The intention was that the teacher should prepare the children before each program and that it should be followed by subsequent studies.

THE FINAL LIFTING toward the end of April of the 333-year-old warship *Vasa*, the oldest fully identified ship in the world, inaugurated an historic summer season in the Swedish capital. If all goes well, the vessel will make a "triumphant voyage" within the Stockholm harbor on June 17, and Swedish history will then come alive in an unusually dramatic way. The event will be televised in Sweden and probably also in many other countries. The *Vasa* was built for the navy of King Gustavus Adolphus and sank in Stockholm in 1682 at the outset of her first voyage.

Early in April the divers began to attach the steel wires that were to lift

the ship. Pontoons were placed on either side, and a 12-degree list of the hull was straightened. On April 24, a few days ahead of schedule, the historic ship appeared above the surface of the water. It was then placed in a gigantic caisson and towed into a drydock for a first inspection.

After the "triumphant voyage" around the harbor, scientists will begin their examination of the ship which will rest in her caisson some seventy feet from the shore, where an eight-story floating boathouse will be erected. It will be the ship's home for the next 6-7 years. In the beginning the water-soaked oaken hull requires a high degree of air humidity, and the structure must therefore be airtight and air-conditioned. Visitors will walk out to the boathouse on a covered gangway. From a gallery they will be able to study the ship and follow the work of the archeologists and other experts. A "conservation factory" will be put up near the pier.

THE UNIVERSITY OF STOCKHOLM, which will be moved from the center of the capital to its northern outskirts, is likely to become the first real drive-in university in the world. On the ground level, according to a project that has just been accepted as a basis for further planning, there will be parking space for four thousand cars, with direct access to lecture rooms, laboratories, etc., on the next floor. All parts of the campus will be reached by motor car, but vehicles and pedestrians will be kept separate throughout the area. The father of these plans is a Danish, relatively unknown architect, Henning Larsen, who won a Scandinavian competition arranged by a committee of Swedish authorities and experts. Forty-

five designs were submitted, many of them by two or three architects. Mr. Larsen's solution is regarded by the committee as masterly, but several other plans will also be considered before a final decision is made.

THE FOREIGN MINISTERS of Sweden, Denmark, Norway and Finland, after meeting in Stockholm, March 14-15, expressed hope that the Big Powers would explore all possibilities for resuming disarmament negotiations. A communiqué suggested that the United Nations might stress the General Assembly's will to facilitate such talks, whether within or outside the framework of the U.N. A positive result from the nuclear test ban conference at Geneva, the Ministers agreed, would mean a step forward in the struggle to achieve general and total disarmament under international control.

The Nordic Foreign Ministers observed that the aim of the U.N. operation in the Congo is to help the Congolese people to solve their own constitutional, political and economic problems without foreign intervention or violence. Every effort must be made to prevent outside powers from exploiting the Congo crisis for their own ends.

The importance of continuing and expanding assistance to the developing countries in such fields as administration, education, agriculture and health was emphasized by the Foreign Ministers. All of the Nordic countries, they said, are prepared to increase their aid within the U.N. framework and in other forms. Possibilities of further co-operation in this field were to be studied by a new Nordic Ministers' Committee, scheduled to hold its first meeting at Copenhagen, March 24.



Norwegian Folk Tales. FROM THE COLLECTION OF PETER CHRISTEN ASBJØRNSSEN AND JØRGEN MOE. Illustrated by Erik Werenskiöld and Theodor Kittelsen. Translated by Pat Shaw Iversen and Carl Norman. *Viking Press*. New York. 189 pp. Price \$5.00.

Norway's splendid heritage of folk and fairy tales, transmitted orally for many centuries, was first collected and put down on paper a little over a hundred years ago by the folklorists Peter Christen Asbjørnsen and Jørgen Moe. The fascination of these stories was soon to be greatly enhanced by the masterful illustrations of Erik Werenskiöld and Theodor Kittelsen; superb artists both, they have succeeded better than any one else in showing us what, for example, a troll, the Ash Lad, or the Seventh Father of the House must have looked like. Indeed, the folk tales, combined with Werenskiöld and Kittelsen's illustrations, represent perhaps what is most typical in the Norwegian temper, in the Norwegian view of life and nature, and are a national treasure enjoyed by every new generation of young Norwegians.

These marvelous tales about trolls and sprites, about the boy who never failed to win the princess and half the kingdom, about Squire Per, Little Freddy, the Charcoal Burner, the Bear and the Fox, and a multitude of other strange and interesting personages and animals are not only hugely entertaining but also afford a glimpse into the wondrous world of folklore, into the creative imagination and the inventiveness of the popular mind. And to children the tales open up a whole new fairy tale world, ranking with those of Hans Christian Andersen and the Brothers Grimm, which with the publication of this new translation may be shared by Norwegian and American children alike.

A number of attempts have been made in the past to render Asbjørnsen and Moe's

tales into English, one of the very best being *Norwegian Fairy Tales*, translated and edited by Helen and John Gade and published by The American-Scandinavian Foundation in its "Scandinavian Classics" series in 1924. Unfortunately out of print for a number of years, this book now has a worthy successor in the present volume, which includes a generous selection of the original drawings and has been translated by two knowledgeable and very competent translators. Pat Shaw Iversen, now a resident of Norway, came to that country as a Fulbright student shortly after the last war, and Carl Norman, who returned to his native Norway in 1947, was for many years the Manager of Publications of The American-Scandinavian Foundation. They are to be highly commended for both the selection and the translation of the 35 stories that make up this volume.

Originally published in Norway by Dreyers Forlag, *Norwegian Folk Tales* is being issued in the United States by the Viking Press, a publishing house that has always taken a special interest in the literature of the Northern countries. That this exceptionally handsome book will meet with unqualified success in America may be indicated by the fact that it was recently awarded First Prize in its category at *The New York Herald Tribune's* Children's Book Festival.

ERIK J. FRIIS

Yankee from Sweden. The Dream and the Reality in the Days of John Ericsson. BY RUTH WHITE. *Henry Holt*. 1960. 299 pp. Ill. Price \$4.50.

When an inventive genius happens to be born in Sweden and to pursue his career in London and New York; when this takes place in a picturesque period when science was stirring; and when the central figure is an arresting one, mingling success with no less brilliant failure, his biography lends itself to colorful treatment. Ruth White has achieved this in *Yankee from Sweden*, the story of the tumultuous John Ericsson, whose achievements included the first practical fire-engine and the first locomotive to run a mile in less

than a minute, and culminated in the designing and building of the ironclad *Monitor*, which played its part in the Civil War and brought him belated hero-worship.

Ericsson's inventions are described in not too much technical detail, so that the reader is treated to "Science from an Easy Chair." What makes the book so readable, and at the same time so stimulating, are the highlights and the often dramatic circumstances of his undertakings. With this goes a period picture of the three countries of his career and the personalities surrounding him.

Sweden is first presented: his countryside background, where observations of nature planted his scientific thoughts. A family move to the neighborhood of the Göta Canal, then in the building, was another stimulus; then his appointment as Government Surveyor of the northern provinces, remembered in survey maps prized in Stockholm's Royal Archives.

But it was a very young man who arrived in London in 1826, when inventions were brewing. Miss White gives a glowing paragraph to English "firsts": horse-drawn omnibuses, macadam highways, paddle-steamers. In those youthful years Ericsson himself, starting as a junior partner in a firm, patented many of his own inventions.

New York followed, its handsome old houses described in detail. He arrived in 1839, accompanied by his English wife Amelia, who soon returned to London. Yet, although they were parted, letters are quoted which fill in something of a personal story; also Ericsson's relations with his son. An unencumbered life was essential for him, and it could be pursued with vigor in America. Disappointments came frequently. Credit for his steamship *Princeton* was taken by Captain Stockton; by a calculated oversight he was not aboard when she sailed to Washington.

An almost film-like touch, his swallowing the insult, to match his resolute behavior when he went, in the heat of Civil War, to plead personally at the Navy Office for his ironclad *Monitor*, at first rejected. Its victory over the *Merrimac* brought him nation-wide fame and respect.

A granite Memorial was raised to him

in 1926 in Potomac Park, close to the Lincoln Memorial. Did these two great figures ever meet? The author leaves the question unanswered, but quotes Ericsson's letter to Lincoln and says: "Both knew the loneliness of dedicated destinies, the mockery which convention turns on those who are beyond their fellows."

Much research artistic as well as scientific and personal has gone into *Yankee from Sweden*. Above all, the biography gives a picture of last-century America and in particular the fantastic 'fifties and 'sixties when brains, brawn, and blood contributed to the re-birth of a nation, in which many Scandinavians played a part.

DUDLEY GLASS

Kreuger: Genius and Swindler. BY ROBERT SHAPLEN. *Alfred A. Knopf*. New York. 1960. 251 pp. and Index. Price \$4.50.

Biographies of the Swedish financial genius and fanatic, Ivar Kreuger, continue to multiply. The present one, written by an American journalist famous for his investigations of crimes in high finance, is perhaps the shrewdest of them all. It is based on scholarly research and is dramatically related.

May I take this opportunity to record my personal impression of Ivar Kreuger? I regarded him as one of my best Swedish friends. Kreuger was quiet and calm and smilingly sympathetic and generous about my dreams of international understanding. His own great dream was to put bankrupt nations on their economic feet. But fighting the Great Depression he became partially insane and forged the Italian bonds in the hope of weathering the Depression.

A few days after his suicide in Paris a partner of his American bankers, Lee Higginson and Company, dined with me in sorrow and said that he believed in Kreuger's honesty and that his company could have saved him if he had but confided in them his predicament before he sailed to Paris. I, like others, have forgiven Kreuger the loss of investments in Kreuger and Toll in admiration of his financial genius.

H.G.L.

The Lapps. By ROBERTO BOSI. *Frederick A. Praeger*. New York. 1960. 29 photographs, 52 line drawings, and 3 maps. 220 pp. Price \$6.50.

This general account of the Lapps, that mysterious folk only forty thousand strong who occupy the northern parts of Norway, Sweden, Finland, and Russia, is the work of an Italian scholar who has spent many months among the Lapps and studied the tokens of their peculiar civilization preserved in museums.

Similarly, the first history of the Lapps was written not by a Scandinavian but by an Alsatian, Johannes Schefferus. That intellectual Swedish queen, Christina, brought him to Sweden and made him Librarian and Professor at Uppsala. His book, *Lapponia*, was written in Latin and published in 1673. Promptly a translation in English appeared in 1674, in German in 1675, in French in 1678, and in Hollandish in 1682. But a translation into Swedish was never published until 1956! (*Gebers*, 472 pp.)

In 1949 The American-Scandinavian Foundation published another general survey, *The Lapps*, by Björn Collinder, Professor of Finno-Ugric Languages in the University of Uppsala. Also, the Foundation granted a Fellowship to a young American anthropologist, Robert N. Pehrson, which enabled him to live a year with the Lapps and write learned essays about them.

The origins of the Lapps, like the Etruscans, the Picts, and the Basques, are wrapped in myth and folklore. They are indeed a strange people. The average height of the men is five feet, and the women are even more dwarfish. Their economy is based on the reindeer. In their moods they are even merrier than the Swedes. Their language has some cousinship with Finnish and Hungarian. Let us hope that the four nations whose territory they occupy will continue to allow the Lapps to perpetuate and develop their primitive civilization.

Roberto Bosi is not only a surprising scholar but a fascinating writer. To me his most arresting photograph is of two Lappish skis dated by pollen analysis to 1200 B.C. This is a worthy book for the *Ancient Peoples and Places* Series.

H.G.L.

My Crown, My Love. A BIOGRAPHICAL NOVEL OF QUEEN CHRISTINA. By RUTH STEPHAN. *Alfred A. Knopf*. 1960. 415 pages. \$5.00.

This is not only a vivid and exciting sequel to Mrs. Stephan's earlier book about Queen Christina, but it forms a fitting climax to the stormy and often unhappy life of the exiled monarch, whose last years were spent in Rome. The author sets a stage both wide and deep, and marshals an enormous cast. The décor—Rome of the Baroque era—is as stunning and effective as it is authentic, for Mrs. Stephan has delved deeply into the period she is describing. The story is full of plots and counterplots, intrigues, amours, and murder. As a script for a play it would serve admirably, for tension is sustained to the last, and the dramatic episodes follow rapidly upon each other. Foremost among the *dramatis personae* that surround the ever politically ambitious Queen are Pope Alexander VII, Bernini, Mazarin, Louis XIV, and, especially, Cardinal Azzolino, with whom Christina enjoyed a long liaison. Her abortive and often poorly planned political aims, concerning Naples, Poland, and Turkey, are fascinatingly told and give a good picture of the erratic and restless spirit that drove the aging Queen into fields too alien for her powers.

This is all on the credit side. What I find difficult to agree with is the presentation of the Queen's story, which is rendered in the first person. This treatment offers us the entire cast of the book only as described by the Queen, which inevitably limits the characterization and tends to make the figures two- instead of three-dimensional. They act bravely, with glow and vigor, but the Queen is always pulling the strings, posing the characters, and, which seems most uneasy to me, providing the lines, most of which, quite naturally, are in monologue form. It becomes, in the end, a one-sided story, some of which we can happily believe, while other parts appear to bear the stamp of sheer fabrication. The format, to me, dulls the impact of the tale, which is alive and shining, and would, I am sure, have gained strength and purpose if all the actors and actresses had been permitted to speak their own parts.

HOLGER LUNDBERGH

BOOK NOTES

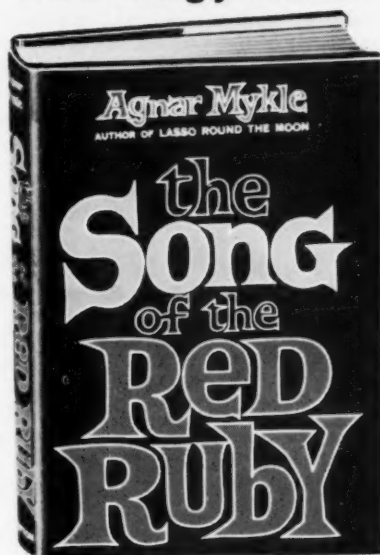
Contemporary Theory in International Relations by Stanley H. Hoffmann will prove to be an exceedingly useful as well as a stimulating book to all those interested in the study of the political and cultural relations between two or more areas of the world. The greater part of the book consists of excerpts from the more important books and articles, all fairly recent and by various specialists, bearing on International Relations Theory. In his own "Commentary," prefacing the three sections into which the book is divided, the author analyses and evaluates the various theories that have been put forth during the last several years, deals in some detail with the scope, method and purpose of theory, and indicates what to many will seem two very worthwhile directions of systematic research. Dr. Hoffmann is Associate Professor of Government at Harvard University. (Prentice-Hall. 1960. 293 pp. Price \$4.95).

Peter Wessel, who rose from the ranks to become Vice Admiral Tordenskiold of the Danish-Norwegian navy during the Great Northern War (1700-20), is the hero of a recently published biography by Colonel Hans Christian Adamson. Based on thorough research and told in fiction form, this book about Norway's great sea hero, his spectacular career, his splendid victories, and his untimely end, has more than a fair share of excitement, drama and suspense and will provide both entertaining and instructive reading. A number of illustrations, maps, and charts of sea battles add to the interest of this engrossing volume. (Chilton Company. Philadelphia, Pa. 1959. 336 pp. Price \$5.95).

Let Man Live by Pär Lagerkvist is one of eight plays reprinted in the paperback *Religious Drama 3*, an anthology of modern morality plays selected and introduced by Marvin Halverson. (Living Age Books published by Meridian Books. 1959. 317 pp. Price \$1.45). *Let Man Live*, in the translation of Henry Alexander and Llewellyn Jones, was first published by The American-Scandinavian Foundation in its *Scandinavian Plays of the Twentieth Century, Third Series*.

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The power and promise
of a great talent
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Few first novels in recent years have received the critical acclaim accorded Agnar Mykle's *Lasso Round the Moon*. Ben Ray Redman, in the *Saturday Review*, described Mykle's talent as "one of the greatest that I have encountered in forty years of reviewing." *Newsweek* hailed Mykle as "a born novelist . . . with a narrative vigor that is irresistible." Now in *THE SONG OF THE RED RUBY*, Agnar Mykle continues the story of Ash Burlefoot, so exuberantly begun in his first bestseller. He recreates the agonizing uncertainties of a young man's coming of age—his adjustment to university life, his introduction to politics, his attempts to distinguish between the powerful urges of love and sex.

WHEN first published in Norway, *THE SONG OF THE RED RUBY* became the center of an 18-month storm of sensation and controversy—the first book to be tried and convicted of obscenity under a 70-year-old Norwegian statute. Mykle and his publisher later appealed the verdict to the Norwegian Supreme Court, where, after seven months of tension and debate, the obscenity verdict was dramatically reversed. *Translated from the Norwegian by Maurice Michael.*

\$4.50 at all bookstores **DUTTON**

Under Higher Command by Nils Dahlberg is a brief biography of Prince Oscar Bernadotte of Sweden (1859-1953). Renouncing his rights to the throne on his marriage, Prince Oscar became a lay preacher and evangelist, was very active in the Swedish Y.M.C.A. and served in numerous capacities in the religious life of his country. The author of the book is a Swedish minister who for many years has held the position of Executive Director of the Evangelical National Institute of Sweden. (Augustana Press. Rock Island, Ill. 1959. English translation by Nils Peter Benson. 83 pp. Price \$2.50).

Edge of Disaster is the second book by Lieutenant-Colonel Leif Hamre of the Norwegian Air Force to be published in the United States; like its predecessor, *Leap into Danger*, it deals with Norwegian aviators and their exploits and is sure to be avidly read by teen-age boys. The original Norwegian edition, entitled *Blå 2—Hopp ut!*, has been translated into English by Evelyn Ramsden. (Harcourt, Brace. 1960. 125 pp. Price \$2.75).

Arvid H. Albrektson, a missionary who has spent many years in Africa and is now the head of the Swedish Lutheran Mission in Southern Rhodesia, is the author of *Tariro*, a colorful novel dealing with primitive people and the impact made by the Christian gospel on their traditions and folkways. With a mission school serving as background, this swiftly moving and thought-provoking story provides insights into the emotions and aspirations of the natives as well as vivid descriptions of African life. The book has been translated from the Swedish by Elsa Kruuse and is illustrated by Rune Lindström. (Muhlenberg Press. Philadelphia, Pa. 1959. 220 pp. Price \$3.00).

William Archer's English translation of Ibsen's dramas "Little Eyolf", "John Gabriel Borkman" and "When We Dead Awaken", two of which have been unavailable for some time, are included in *Henrik Ibsen: The Last Plays*, a paperback published by Hill and Wang. (A Mermaid Dramabook. 1959. 216 pp. Price \$1.45).

In *The Vikings* the renowned Danish archeologist Johannes Brøndsted deals with the Scandinavian sea raiders and the history of the entire viking period (A.D. 800-1100). He writes in some detail about their numerous expeditions and conquests, in Western and Eastern Europe, in the Mediterranean and the Middle East, as well as the shores of the New World. Professor Brøndsted also analyses the motives behind these far-ranging voyages and also discusses the vikings' way of life, their customs, arts and crafts, social organization and religious beliefs. Issued as a Pelican paperback, the book has been translated from the Danish by Estrid Bannister-Good and is illustrated with 46 plates. (Penguin Books. 1960. 320 pp. Price \$1.25).

Johannes Allen is a young Danish author with a number of novels, short stories, plays and film scripts to his credit. His novel *Ung Leg*, which was published in Copenhagen a few years ago, enjoyed a tremendous success, was made into a fine motion picture, and has been translated into many European languages. The English translation, entitled *Young Love*, is the work of Naomi Walford and has been published in the U. S. by Alfred A. Knopf, Inc. In this extremely candid novel a girl of nineteen recalls the love affairs that have brought her in barely two years from innocent adolescence into mature womanhood. As few contemporary novels have done, this poignant and self-revealing story points up the tormented, at times even desperate, spirit and the wistful quest for meaning that are so often part of the process of growing up. (1959. 215 pp. Price \$3.50).

In *The Lost Convoy* Charles S. Strong, author of numerous fine books for young people, tells the story of how a Norwegian boy and his Lapp friend aided the fighters of the Norwegian Underground in the Second World War. Based on the true story of a convoy that evaded the German patrols by going north of Spitzbergen and through the Polar pack ice, this tale of heroism and high adventure will appeal greatly to boys in the age group 12-16. (Chilton Co., Philadelphia. 1960. 194 pp. Price \$2.95).

ICELAND

Reluctant Ally

By DONALD E. NUECHTERLEIN
U.S. Information Service

THIS valuable book probes into the circumstances surrounding each important decision made by Iceland after 1940 affecting the security of the country and determines the extent to which domestic politics have contributed to the ups and downs in United States-Icelandic defense relations.

The author, who served as press officer in the United States Embassy in Reykjavik, provides a wealth of information not easily accessible to the English-speaking, having made extensive use of Icelandic newspaper articles and government documents.

240 pages, map, \$4.50

CORNELL UNIVERSITY PRESS

124 Roberts Place, Ithaca, New York

A Man Had Tall Sons by Martha Ostenso is a stirring novel about a farm family in a time of crisis, played out against the sweep and grandeur of a prairie background. This absorbing story, told with compassion and great understanding of human qualities, perhaps more than any others of Miss Ostenso's recent books recalls her early masterpiece, *Wild Geese*. (Dodd, Mead. 1958. 368 pp. Price \$3.95).

Night Music by the Swedish writer Sven Stolpe is a dramatic and soul-searching novel, whose action, set in an unnamed Scandinavian country, involves its Prime Minister and his family in events played out against a background of Communist intrigue. Issued in Sweden under the title *Spel i kulisser*, the book has been translated into English by John Devlin. (Sheed and Ward. 1960. 286 pp. Price \$4.50).

Four very useful and valuable booklets on "Social Norway" are being distributed in the United States by the University of Wisconsin Press. *Health Services in Norway* by Karl Evang, Director-General of the Norwegian Health Directorate, is an ex-

cellent survey of the Norwegian system and the services it provides, what they include, how they are organized and how they are paid for. The English translation is the work of Dorothy Burton Skårdal. (161 pp. Ill. Price \$1.50). *Labor Relations in Norway* by Herbert Dorfman deals in fairly great detail with employer and labor organizations, labor-management relations, collective bargaining, and related aspects of the economic life of the nation. (149 pp. Ill. Price \$1.50). In *Care of the Aged in Norway* Finn Danielsen, Chief of Division at the Norwegian Ministry of Social Affairs, presents a concise survey of what is being done in Norway for the elderly, both on state, local and private levels. (57 pp. Ill. Price \$1.00). Finally, the fourth booklet, *Norway and Her Sailors*, is an excellent treatment of the very extensive social legislation in effect regarding working conditions, taxes, health and welfare services and other aspects of life onboard the ships of Norway's farflung merchant marine. (159 pp. Ill. Price \$2.00). All four booklets were originally published in Norway by The Norwegian Joint Committee on International Social Policy.



For the first time ever, a Swedish opera has been recorded in its entirety; for Columbia Records has brought out on two LP's (stereo or monaural) Karl-Birger Blomdahl's *Aniara*, the remarkable musical setting of the apocalyptic space-age poem from the pen of one of Sweden's major contemporary men of letters, Harry Martinson. The principal singers in the recording are the same Swedish Royal Opera artists who participated in the première of *Aniara* on May 31, 1959—Margareta Hallin, Kjerstin Dellert, Erik Saedén, Olle Sivall, Arne Tyrén, and Sven-Erik Vikström, to name only those in the chief roles. The orchestra and chorus, however, is that of the Vienna Volksoper under the direction of the well-known American conductor, Werner Janssen, who himself took personal responsibility for initiating and carrying out the recording project.

Nothing could be further removed from the melodious national-romantic idiom of Allvén, Peterson-Berger, or Stenhammar, than the music which Blomdahl (b. 1916) has provided for this awesome fantasy of an Earth devastated by nuclear wars and of a giant space-ship astray amid galactic infinity with 8,000 souls aboard. Understandably, we have here *modern* music, including synthetic tape music, 12-tone rows, jazz, and all the rest; but Blomdahl has used the devices of modernism to dramatic-poetic ends rather than for the display of intellectual obscurantism. The result is a highly individual musical poetry that matches superbly Harry Martinson's lines as adapted for the operatic stage by that other great contemporary poet of Sweden, Erik Lindegren. In comparing the libretto of *Aniara* with the original Martinson poem, it was fascinating to note that 90 per cent of the operatic text used Martinson's lines as extracted and re-arranged from the 103 "cantos" of the published poem (Bonniers, 1956).

Unlike many contemporary operas, the

writing for solo voices in *Aniara* is both idiomatic and brilliantly effective—hardly melodic in the Verdian sense but thoroughly convincing in dramatic power and tailored to the Swedish words in a way to enhance their power rather than (as is the case in most operas) obscure their meaning and poetic impact.

Needless to say, the solo singers in the Columbia recording of *Aniara* are magnificent; and Mr. Janssen does a noble job in getting his Viennese orchestra players and chorus to measure up to the exacting demands of Blomdahl's score. However, we cannot resist the feeling that the performance would have been even better than this very good one had it been done with the full forces of the Stockholm opera under Sixten Ehrling, who conducted the première, as well as subsequent performances at the Edinburgh International Festival and London's Covent Garden Royal Opera.

The recorded sound has been handled in stunning fashion, especially in stereo; and the sequences of tape music that tell the space travelers of the destruction of Earth are as eerily terrifying as anything we have ever heard.

We would like to think that this release of *Aniara* on discs will revive the interest of American record companies generally in Swedish music, as well as in contemporary Scandinavian music generally. A half-dozen years ago, a remarkable representation of Danish, Norwegian, and Swedish music from the first half of the twentieth century was to be had on LP discs (chiefly on the London, Mercury, Westminster, and MGM labels), as well as most of the major works of Finland's Jean Sibelius. But with the advent of stereo, almost all of this repertoire has gone out of circulation in this country. Perhaps the issue of the *Aniara* recording, and we hope its subsequent success, will mark a turning of the tide that will bring about new recordings of other major Scandinavian repertoire. Indeed, the 1965 centennial of the birth of Jean Sibelius and of Denmark's Carl Nielsen could provide just the additional necessary stimulus both here and in Scandinavia.

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*Scandinavian Design Cavalcade
 in September*

Say "Scandinavian" and one automatically thinks of smart new designs in silver, glass, china, steelware, furniture and fabrics. And that's natural, because for more than fifty years Scandinavia's designers and craftsmen have been attracting world-wide attention with their advanced ideas in arts and crafts, and each year's fresh designs continue to excite so much interest that, in homes everywhere, owning something Scandinavian has become a mark of good taste, and today's architects, designers and interior decorators find that an awareness of Scandinavia's latest designs is essential to their professions.

As a result, the opportunity to study, shop for or just admire Scandinavian arts and crafts at first hand has become a tour-

ist attraction that rivals Scandinavia's famed fjords, fairy-tale towns, folklore-rich provinces and lake districts, and it is in recognition of this lively interest that the Scandinavian Design Cavalcade is presented each September.

The Scandinavian Design Cavalcade is a four-nation series of programs that gives you an intimate insight into the development and influence of Scandinavian design. It does this through special exhibits at leading museums and shops previewing the trend-setting designs for the new year . . . through behind-the-scenes tours of famous workshops . . . in meetings with designers and applied art experts . . . and in visits to Scandinavian homes. Each country, in keeping with its distinctive contributions to modern design, offers a completely different program. That's why you'll want to visit all four, and the "inside stories" thus unfolded make every gift bought during the Cavalcade a priceless "conversation piece" in its fullest meaning.

September has been chosen as the ideal month for the Scandinavian Design Caval-

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cade primarily because that's when Scandinavia's arts and crafts can be seen in their broadest perspectives, as related to the countries' cultures and ways of life. In entertainment, for example, you'll enjoy both the grand finales of summer's amusements and the fresh productions of the winter season—ballet, opera, drama, concerts and night club revues. September, too, is best for meeting the Scandinavians, particularly designers and other experts, because they'll be back home from their own vacations, ready to add to your knowledge of Scandinavia. With peak season crowds gone, sightseeing in September is more relaxing, and Scandinavia's climate is usually at its best then—double blessed with the warmth of the Gulf Stream and Scandinavia's colorful Indian summer.

Gold Medals for Swedish Textiles

A success was again this year recorded for Swedish textiles in the International Fabric Exposition at the California State Fair. No less than ten gold medals were awarded for 26 fabrics exhibited by six Swedish textile manufacturers.

Six of the medals went to Mölnlycke AB for printed curtain, drapery and dress materials of cotton and linen. Three medals were awarded to AB Nordiska Kompaniet for printed curtain and drapery fabrics of cotton and linen. Dux Incorporated was given a gold medal for an upholstery fabric of wool and rayon from Tabergs Yllefabriks AB.

A total of 194 fabrics from ten different countries were shown at the International Fabric Exposition. As in previous years the Swedish Chamber of Commerce in San Francisco arranged the Swedish participation.

Evert Lundquist's Work Shown in New York

Evert Lundquist's first New York exhibition—at the Little Studio, 787 Madison Avenue—was preceded by a recent showing in London, which received enthusiastic reviews, from (among others) the famous poet, critic and editor, Stephen Spender. Even the New York critics were clearly favorable in their comments on Professor Lundquist's work.

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Since the early 'thirties, Professor Lundquist has developed a sincere, personal way of communicating his ideas and experiences. In pictures of still life, in landscapes, etc.—in a rather restricted range of colors—he employs a number of layers of paint, to create a powerful three-dimensional effect.

Maria Mundal's Tapestries Exhibited

A series of tapestries by the well-known Norwegian-American weaving artist Maria Mundal of Huntington, L. I., were exhibited in Parkton, Md., during the last two weeks of March. The tapestries shown, based for the most part on motifs from Norse mythology and on scenes from Ibsen's play *Peer Gynt*, elicited much favorable comment and press coverage. Mrs. Mundal is one of what is no more than a small handful of professional tapestry weavers in the United States today. Her work, which may be characterized as fluid, employs nuances of color which together create a splendid yet subtle picture. She is currently working on a series of tapestries based on Longfellow's poem "Hiawatha."

Mexican Paintings by Rosa Lie Johansson Shown

The young Swedish painter Rosa Lie Johansson visited New York this spring after three years of successful work in Mexico. She brought with her a collection of paintings which were shown from April 25 to May 10 in the Swedish Building at 8 East 69th Street.

Miss Johansson was born in Gothenburg, Sweden, where she received her first artistic training. She later studied at the Accademia di Belle Arti in Rome, continuing at the Art Students' League in New York where she resided for a few years. Her last exhibit in New York was in 1957 under the auspices of The American-Scandinavian Foundation.

In Mexico Miss Johansson feels she has found her true artistic climate. Her exhibitions in several cities there have been very well received, and she is represented at the Museo Nacional de Arte Moderno in Mexico City.



KAR-AIR Has Enjoyed Constant Growth

KAR-AIR, short for Karhumäki Airways, is a Finnish airline which ever since its early beginnings nearly forty years ago has been constantly expanding and has assumed an important place in both Finnish communications and aviation history. Founded and still headed by the three Karhumäki brothers, Niilo, Valto and Uuno, the firm got its start with a number of small planes built by the founders themselves while very young men. They subsequently purchased larger passenger planes and by the end of the 'thirties their small airline was a thriving business, they had established an aviation school, and their aircraft factory received ever larger orders. During the years 1940-44 the Karhumäki factory played an important part in the Finnish war effort by building airplanes for the Defense Forces.

Upon the conclusion of the Second World War KAR-AIR started a number of domestic routes in Finland connecting Helsinki with Joensuu, Jyväskylä and Vasa, with Sundsvall in Sweden being for a time the terminal point. Lappeenranta was later added to the network. The important Helsinki-Tampere-Stockholm route was introduced some years ago and has become a strong link in the air communications between Finland and its Baltic neighbor. This year a new service between Helsinki and Málaga, Spain, is being inaugurated and will become the longest air route in Europe.

Another facet of the growing KAR-AIR operations is the charter traffic, with charter flights having been arranged in the past to the Canary Islands, to Switzerland, Italy and many other vacation places. And with the currently tremendous interest in Finland in charter flights, KAR-AIR chartering activities are expanding at an ever more rapid pace. Among other types of flights undertaken by this enterprising airline are topographical and aerial photography and geological surveying flights.

New Offices for Icelandic Airlines, Inc.

Icelandic Airlines, Inc., announces that on or about June 1 its New York ticket and information office is being moved from its old location on 47th Street to new quarters at 610 Fifth Avenue, Rockefeller Center. Facing the promenade between Fifth Avenue and the Radio City skating rink, the new office does not only have one of the most convenient but also one of the most beautiful locations in New York. The executive offices will move in late July to the International Building at 630 Fifth Avenue, also in Rockefeller Center.

It is also reported that Icelandic Airlines during the coming summer season will operate eight DC-6B flights per week in each direction between New York and Europe. This is the same number of flights as last year, but with the introduction of larger aircraft, that is DC-6B's, on all flights the total seating capacity has been increased by about 25 per cent.—And in keeping with its practice of using names famous from the Old Norse and Icelandic sagas, the last DC-6B added to the IAL fleet has been named *Þorfinnur Karlsefni*.

New Sailings from Sweden to Finland

A new Swedish shipping company in Gävle will open a service during the summer season on the Gävle-Turku and Gävle-Mariehamn routes. There will be three weekly sailings on the Gävle-Turku line and two on the Mariehamn run, in each direction. For the purpose, the company has bought *S/S Brynhild* which was built in 1914 and completely overhauled in 1946. *S/S Brynhild* was earlier in traffic on the Stockholm-Helsinki route and various routes in the Sound. Traffic will start in June, and it is possible that cruises will be arranged in the spring and autumn in the Gulf of Bothnia and Gulf of Finland.

Mediterranean Cruise with M/S "Oslofjord"

A Fall Cruise to the Mediterranean and the Black Sea has been scheduled for the motor liner *Oslofjord* of the Norwegian America Line. The ship will sail from New York September 16, returning October 31. The itinerary will include Funchal, Madeira; Valletta, Malta; Alexandria, Egypt;

Beirut, Lebanon; Haifa, Israel; Yalta and Sochi on the Black Sea Riviera of the Soviet Union; Istanbul, Turkey; Athens, Greece; Naples, Italy; Villefranche, French Riviera; Palma, Majorca; Barcelona and Cadiz, Spain; and Lisbon, Portugal.

Shore trips will offer visits to Cairo, Luxor, Jerusalem, Nazareth, the Sea of Galilee, Damascus, the Ruins of Baalbek, Pompei, Sorrento, Amalfi, Rome, Nice, Cannes, Monte Carlo, Monserrat, Seville and other inland points of interest.

SAS Nonstop Jets to Oslo

Scandinavian Airlines System introduced nonstop jets from New York to Oslo on April 25, bringing to three the number of routes between the two cities. The 3,693-mile direct crossing is now two hours and twenty-five minutes faster than the previous routing via Copenhagen.

Initially, service with DC-8s was offered twice-weekly in both directions. Flights leave New York at 12:15 a.m. and arrive in Oslo at 2:10 p.m., local time. In addition to the nonstop service, SAS also schedules New York-Oslo passengers via Glasgow and Copenhagen.

SAS Publishes Economy Travel Book

The man who has bypassed a European trip on the basis of high cost is finally getting his "turn to bat." Pitching him a new concept in low-cost travel abroad is the newly published SAS edition of *Europe on Five Dollars a Day*, by Arthur Frommer, author of some of America's largest selling travel books.

By combining transatlantic economy air fares with a daily \$5 budget, a European visit becomes possible for many Americans who previously felt that such a trip was strictly in the high-price bracket. The hotels and restaurants listed in the publication average five dollars daily per person, including meals, based on double occupancy.

The special edition, on sale for fifty cents at SAS ticket offices and travel agents, also carries chapters on currency convertibility, menu interpretation, foreign language vocabulary, and a 1961 timetable of European railroads, as well as very specific recommendations of where to eat, sleep, and how much it will cost.



"Vingtor", a hydrofoil boat placed in service between Bergen and Stavanger

Hydrofoil Boats in Coastwise Shipping

A fairly revolutionary type of vessel was introduced into Norwegian coastwise shipping last summer, namely the so-called hydrofoil boats. The first such vessel, the *Vingtor*, was built in Italy and is jointly owned by steamship lines in Stavanger and Sandnes. Due to its tremendous speed, no less than fifty miles an hour, it has become very popular on the passenger run Stavanger-Haugesund-Bergen and has cut the traveling time down to about three hours. Practically skimming on top of the water, this type of ship has become somewhat of a tourist attraction but is also bound to play an important part in future Norwegian coastwise transportation. A number of other ships of the same type are now being built in Norway under license from the patent-holders.

Car Rentals from Autourist

The rentals of automobiles have become an increasingly prominent feature of in-

ternational tourism. Every year, for instance, thousands of Americans see Europe from one end to the other while traveling in private cars rented from various car rental organizations. One of the largest of these is Autourist, with its head office in Copenhagen, and also with offices in New York, Chicago, San Francisco and other American and Canadian cities. This company, the largest of its kind in Scandinavia, offers a unique One-Way rental service which makes it unnecessary to retrace one's steps; all one need do is pick up a car at the nearest European Autourist station, drive according to one's own itinerary through as many countries as one likes, and then simply leave the car at the Autourist station nearest one's terminal point. Autourist also offers a Fly-and-Drive plan in cooperation with Scandinavian Airlines System, Icelandic Airlines and T.W.A. Through this plan one may purchase in one lump sum round-trip passage to Europe and the use of a car while over there.

Young Travelers with Icelandic Airlines

A group of pupils at Scarsdale High School, Westchester, N. Y., recently put on a performance in-the-round of Thornton Wilder's play *Our Town*, which was judged so good that it was thought desirable to have the youngsters tour a number of European countries and perform before young audiences over there. An arrangements committee was set up under the chairmanship of Robert E. Delany, President of Icelandic Airlines, Inc., and a European tour of the group has now been organized under the sponsorship of the Scarsdale Foundation and with the close cooperation of the Department of State and the United States Information Agency. The details of the tour, during which the participants will be quartered with private families, have been worked out by The Experiment in International Living.

25 young actors, accompanied by five grown-ups, will leave for Europe on July 2 and will give performances in England and Holland, and, following a cruise on the Rhine with their Dutch hosts, will continue on to West Berlin and Warsaw, and then spend some time in Scandinavia, with Copenhagen, Oslo, and, possibly, Stockholm being included in the itinerary. All the performances of *Our Town* will be given in smaller auditoriums, with no admission fee being charged, solely for the purpose of acquainting the youth of Europe with a fine American play and with a group of youngsters who are not only interested in the drama but are also skilful actors. The troupe will return to New York via Icelandic Airlines on August 21.

During the spring another group of 15 students and a teacher-guide from Wappinger Falls High School, Wappinger Falls, N.Y., went to Iceland via Icelandic Airlines and spent a week of their Easter vacation sightseeing in this "Land of Ice and Fire." They came back full of enthusiasm for the scenery, the people and the history and traditions of Iceland.

Pan American's Jet Service to Scandinavia

Pan American Airways inaugurated a nonstop Jet Clipper Service between New York and Oslo, Stockholm and Helsinki on April 21. The 3,700-mile long flight

Now Available!

A HISTORY OF SWEDISH LITERATURE

BY ALRIK GUSTAFSON

*Chairman, Scandinavian Dept.,
University of Minnesota*

This important new book deals in detail with the whole history of Swedish literature, from the time of the rune stones down to Pär Lagerkvist and Harry Martinson. Throughout this major work the author also provides critical appraisals of the prose and poetry of all the more important authors and relates them to the social and political background of their time.

The book is handsomely designed and features numerous illustrations. A particularly useful section for students and librarians is the extensive bibliographical guide, followed by a selected list of Swedish literature available in English translation.

A History of Swedish Literature is the fifth volume in the ASF series of histories and histories of the literatures of the Scandinavian countries. It is being sent to all Life, Sponsoring and Sustaining Associates as part of their 1960 membership benefits. Other ASF Associates are entitled to a 25% discount when ordering this book.

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from New York is made in seven hours and five minutes. The new jet flight leaves Idlewild each Friday at 7:15 p.m., arrives at the Norwegian capital at 9:20 a.m., reaches Stockholm at 10:10 a.m. and Helsinki at 12:55 p.m. The westbound flights leave Helsinki at 4 p.m. each Tuesday and terminate in New York at 8:30 the same evening.

The once-weekly service is being increased to three roundtrips weekly on June 1 in order to accommodate European tourists flying here under the "Visit U.S.A." program.

Revised "Welcome to Scandinavia"
Travel Booklet Available

A brand new edition of *Welcome to Scandinavia*, the Scandinavian Travel Commission's popular 24-page guide to Denmark, Finland, Norway and Sweden, is now available free of charge from travel agents.

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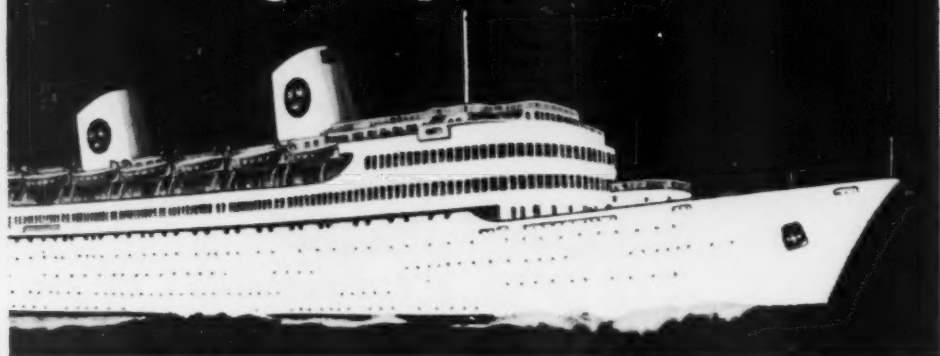
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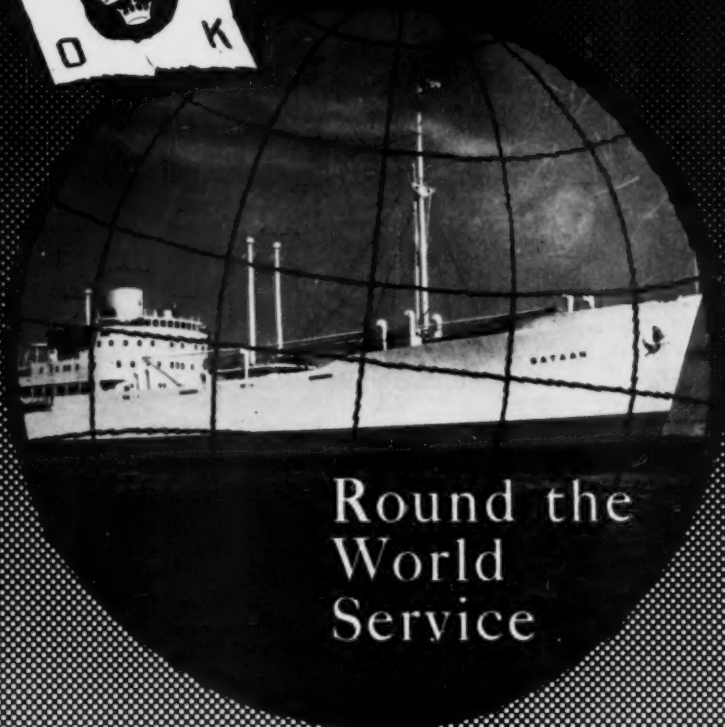
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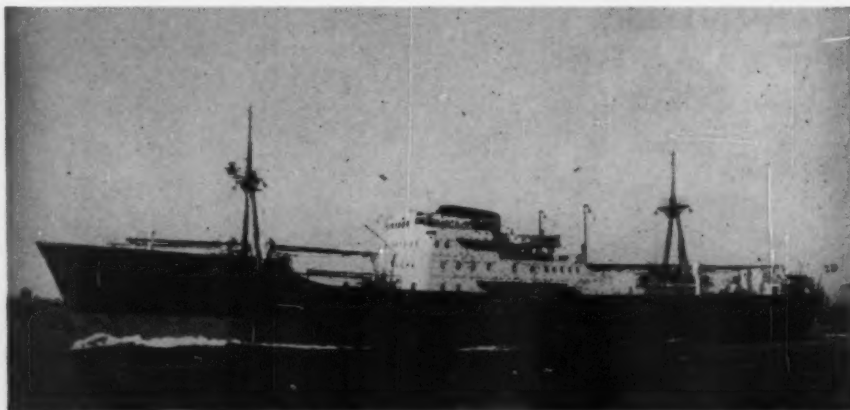
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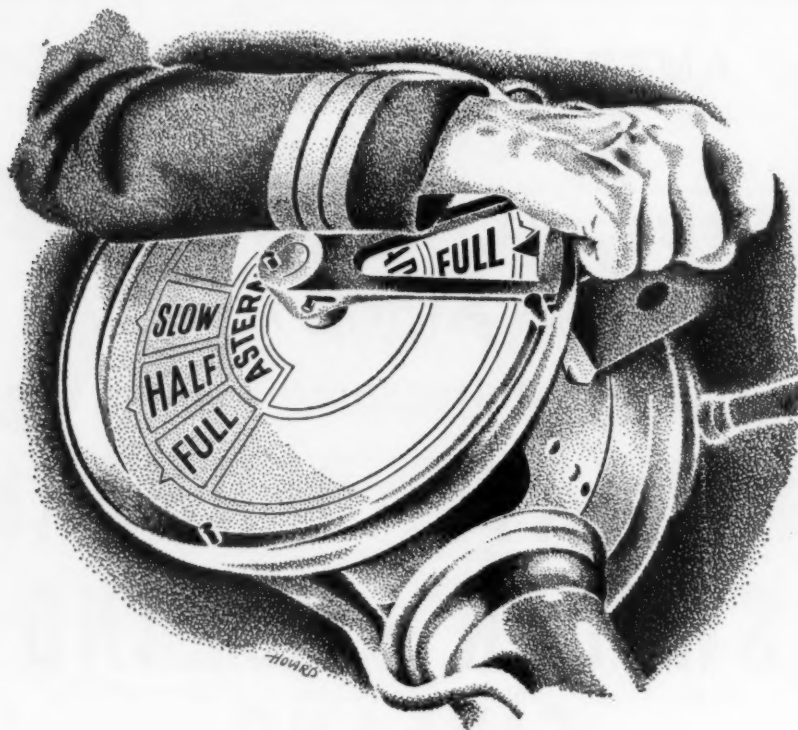
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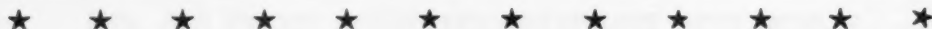
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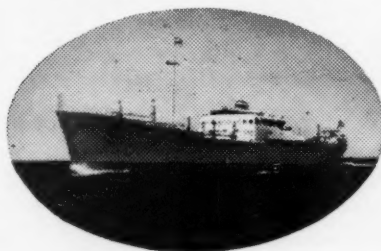


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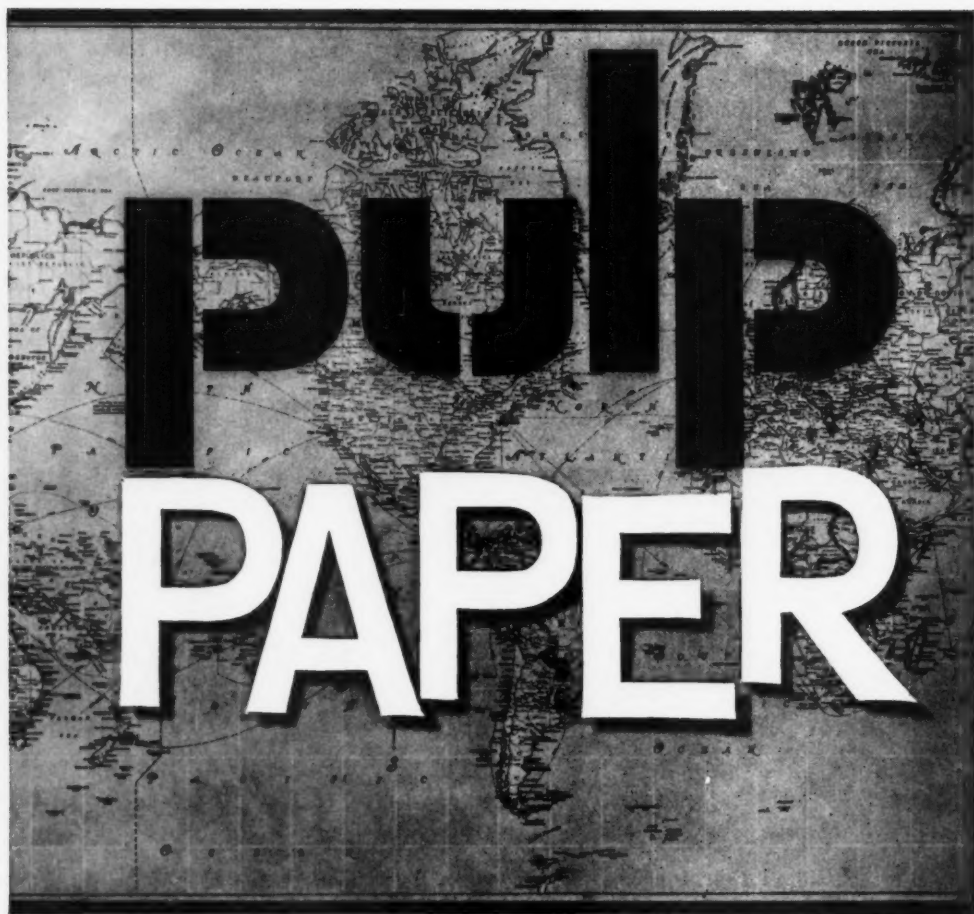
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